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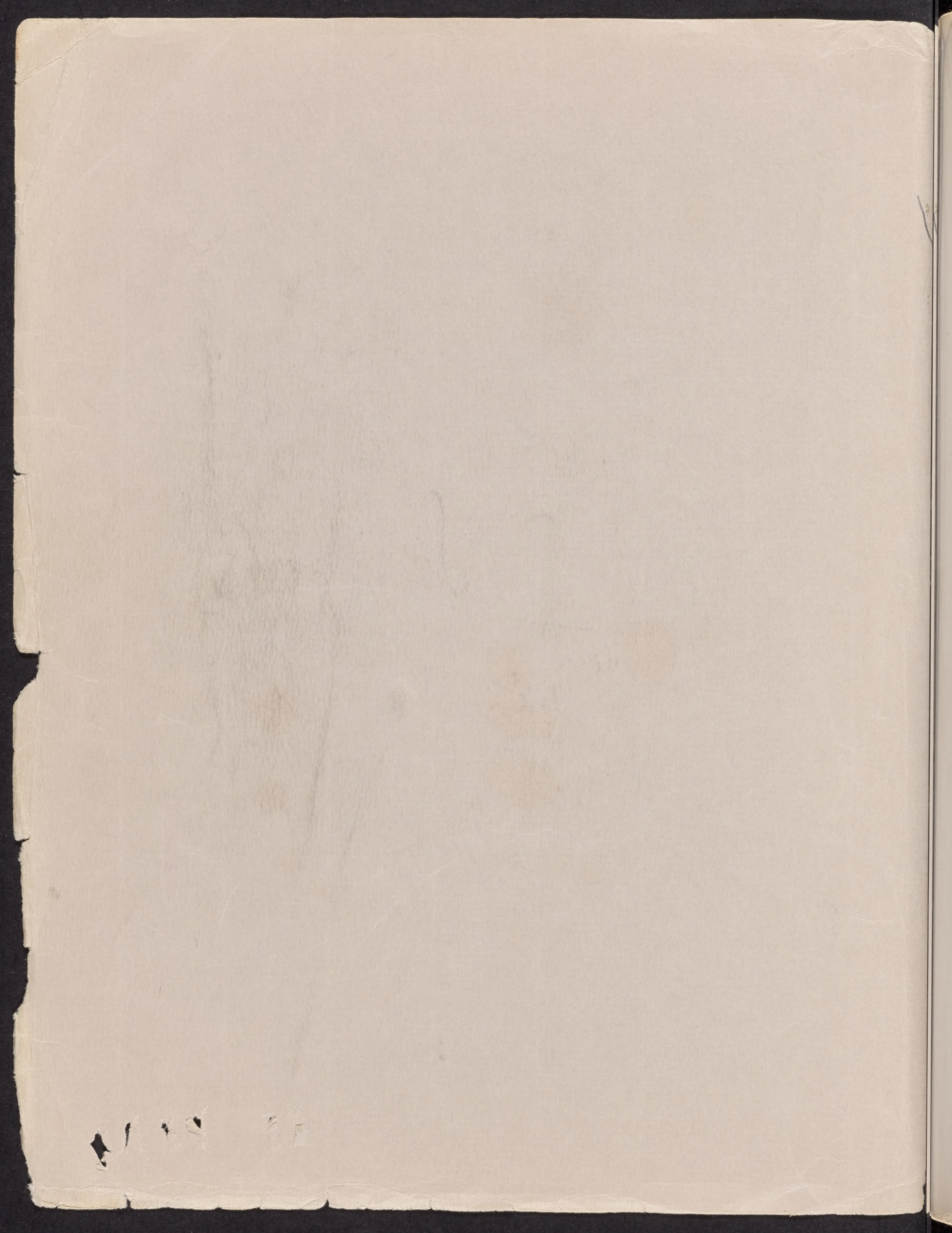
CANYON CINEMA

ON
MICHAEL'S
~~ZOE'S~~
DESK



CATALOG 3 SPRING 1972

ll



P. O. Box 637

3 turns right to 'G'
2 " left to 'J'
1 " right to 'E'

film room

4 rt. 6 lt. 12 rt.

CANYON CINEMA

CO OPERATIVE

CATALOG 3

P.O. Box 637

3 times right to G.

2 " left to J.

1 " right to E.

film room

4 L. 6 ft. 15 ft.

CANYON CINEMA COOPERATIVE

CATALOG #3

\$2.00

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ROOM 220

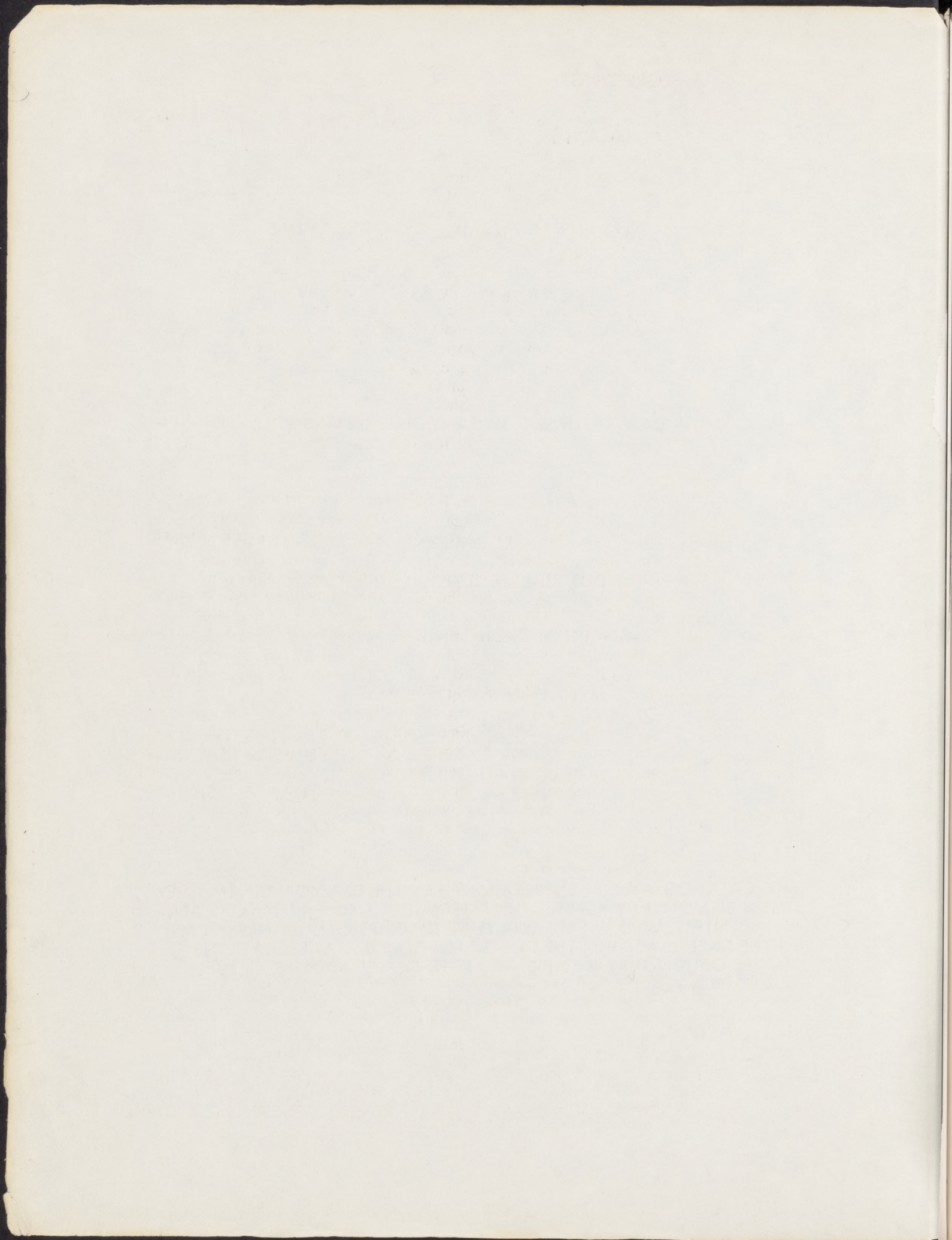
INDUSTRIAL CENTER BUILDING

SAUSALITO, CALIFORNIA 94965

(415) 332-1514

MONDAY - FRIDAY

THIS CATALOG WILL BE SUPPLEMENTED BY THE CANYON CINEMA NEWS, ^{THE NEWS} IT IS A BI-MONTHLY PUBLICATION OF INTEREST TO FILMMAKERS AND FILM RENTERS, AND WILL CARRY FULL DESCRIPTIONS OF NEW FILMS AS THEY ARE PLACED IN THE CO-OP FOR RENTAL. SUBSCRIPTIONS MAY BE OBTAINED BY INQUIRING AT THE OFFICE ADDRESS ABOVE, FOR \$3.00 A YEAR.



TERMS OF RENTAL

Unless otherwise marked, titles listed are available to individuals, film societies, cinemathèques, schools, colleges, universities, museums, galleries, festivals, and other non-commercial film users. The rental rates cited in the catalog apply to a SINGLE PROJECTION of each film, ALLOW NO PREVIEW, and LIMIT THE AUDIENCE TO 200. For each subsequent showing on the same day rented, there is an added charge of one-half the base rate. For an audience over 200 persons, pay one-and-a-half times the base rate; for an audience over 500, the regular rate is doubled; for an audience over a thousand, the rate is tripled.

Unless otherwise marked, titles listed are available to theaters and other commercial film outlets for A SINGLE PROJECTION of each film on the same terms as cited above for non-commercial film-users. For other than single projection showing, the commercial film-user should consult with the Co-op or the filmmaker on an individual basis.

TERMS OF PAYMENT

Confirmation of rental bookings or sales is via invoice. Please note that shipment is strictly dependent upon PAYMENT IN FULL or an OFFICIAL PURCHASE ORDER IN ADVANCE OF THE SHIPPING DATE. Failure to honor an invoice in full prior to the noted shipping date will be interpreted as late cancellation and acceptance of liability for penalty charges. Exceptions to this requirement of advance payment or purchase order will be made only in cases of institutions notifying us in advance of restrictions specifically prohibiting such. Handling of subsequent booking requests will depend upon the manner in which these terms of payment are met.

AVAILABILITY OF PRINTS

Prints of the titles listed are the property of the respective filmmakers. In most cases a single circulation print is available. It is therefore advisable that rental requests be made as far in advance as possible and that one or more alternate screening dates be listed in order of preference. This is particularly helpful in cases where a number of different titles comprise a single program. The Cooperative depends on prompt return of prints and observance of occasional special methods of shipment to meet confirmed rental bookings. Of necessity, the Co-op must charge 50% BASE RENTAL PER DAY a film is late.

TERMS OF CANCELLATION

Films confirmed by invoice are reserved to protect the screening date, with allowance made for time in transit. Every attempt is made to meet every request for each film. Persons responsible for bookings (reservations and payments) made with the Co-op must insure that all requests for cancellations, changes in screening dates or any alteration in a confirmed program are delivered to our office no later than 4 WORKING DAYS prior to our SHIPPING DATE. Failure to do so seriously inconveniences the other film users and makes the offender liable to assessment of penalty charges.

SHIPPING AND HANDLING OF PRINTS

Films are shipped via prepaid insured 4th class rate parcel post, Special Delivery, approximately 7-14 days in advance of the screening date. Users are required to see that films are returned POSTMARKED ON THE DAY IMMEDIATELY FOLLOWING THE SCREENING DATE - excluding Post Office holidays. Return should be via prepaid insured special 4th class rate parcel post, Special Delivery, unless otherwise specified on our invoice. In many cases it may be necessary to employ airmail or air express.

CARE AND LIABILITY FOR PRINTS

The user is urged to report any difficulty in projection or damage to prints while in his possession. Prints are carefully inspected following each use, and repairs made before prints are shipped to you. Any damage to a print in your possession MUST NOT BE REPAIRED (except for temporary use of non-gumming masking tape, which must NOT be run through the gate of your projector). NEVER attempt to splice a print -- loss of individual film frames may completely destroy the intent and effectiveness of the filmmaker's art. Minimum charges will be assessed for repairs unless our inspection reveals extreme carelessness or damage requiring replacement of a sequence of complete film. You are urged to supervise projection and handling with extreme care, such as you would afford any work of art.

Exhibitors must accept sole liability for print loss and legal expense due to local censorship action. In such cases, the Cooperative will endeavor to assist harassed exhibitors.

SPECIAL RATES

Rental rates are a compromise between the needs and expenses of the filmmaker and the budget of the viewer. As a matter of policy, all requests for special rates must be submitted for approval by the filmmaker. In applying for this consideration, the film user should detail the conditions under which the desired films will be shown -- to the fullest extent possible. We will in turn notify the applicant of the filmmaker's decision on the request.

NOTES ON PROJECTION

Clean the film gate before threading each film. Keep your equipment in top operating condition. Before showing, pretest the projector: keep a short reel of easily replaceable film stock on hand for this purpose. REMEMBER: Prints rented from us - and other distributors - are prohibitively expensive particularly to individuals, and sometimes absolutely irreplaceable! Your care in the handling of these films determines the extent to which they may be enjoyed by other film users -- as well as our handling of your future requests.

FOCUS

The best friend a sharp-eyed audience ever had: a projectionist who has an inexpensive pair of binoculars. Focussing in this manner considerably alleviates the inevitable difference in apparent sharpness at the point of projection and actual sharpness at the surface of the screen. Where academy leader is provided, use the leader for fine pre-focussing, then lock or do not attempt to refocus the lens barrel for the remainder of the reel.

PROJECTION SPEED

Unless otherwise noted, 16mm films have optical soundtracks, and the projection speed is "sound speed" -- 24 frames per second. Films marked "silent" are also marked "24 FPS" (sound speed) when required; otherwise normal projection is at "silent speed" - which is 16 frames per second. Always check the film can for special instructions concerning projection speed, framing and focussing, start and end of sound, etc.

PROGRAMMING ASSISTANCE

The Cooperative does not make qualitative judgments on any of its films, or in any way act as film critic. It will however assist in the programming of films on request of the exhibitor, in so far as the request does not violate the policy of impartiality. In other words, we will be happy to tell you anything about a film in relation to subject matter, length, cost, visual description of images where possible, content, etc. We will not, however, recommend one film over another, or tell you we think this one is real good and that one isn't. Programming assistance is possible, then, only in cases where the length and cost of the program is specified, the exact date or dates of screening given, the theme of the program is specified, and any regulations or limitations are specified. We will then be able to make suggestions of films that satisfy the requirements given, and you may choose whether or not you wish to actually book them for showing.

Film users are advised to figure that the minimum cost of a program will run a bit over \$1.00 per minute of running time; the average rate of listed films is now about \$1.25/minute.

FILMMAKERS AS LECTURERS

A number of filmmakers whose work is distributed by the Cooperative lecture regularly, appearing on film programs devoted to their work as well as programs offering a sampling of new American cinema. Fees vary according to the individual filmmaker, and will be given on request. Please state full particulars.

HOME LIBRARY PRINTS

One of the more recent functions of the Cooperative is the support of the Home Movie; that is, our films could (and should) be screened in homes and acquired like books or records for home libraries, at a low price on 8mm. Inquiries - both from filmmakers concerning printing, listing and sales of 8mm prints and reductions of their film, and from collectors concerning listings and prices of available prints - should be made to the Cooperative.

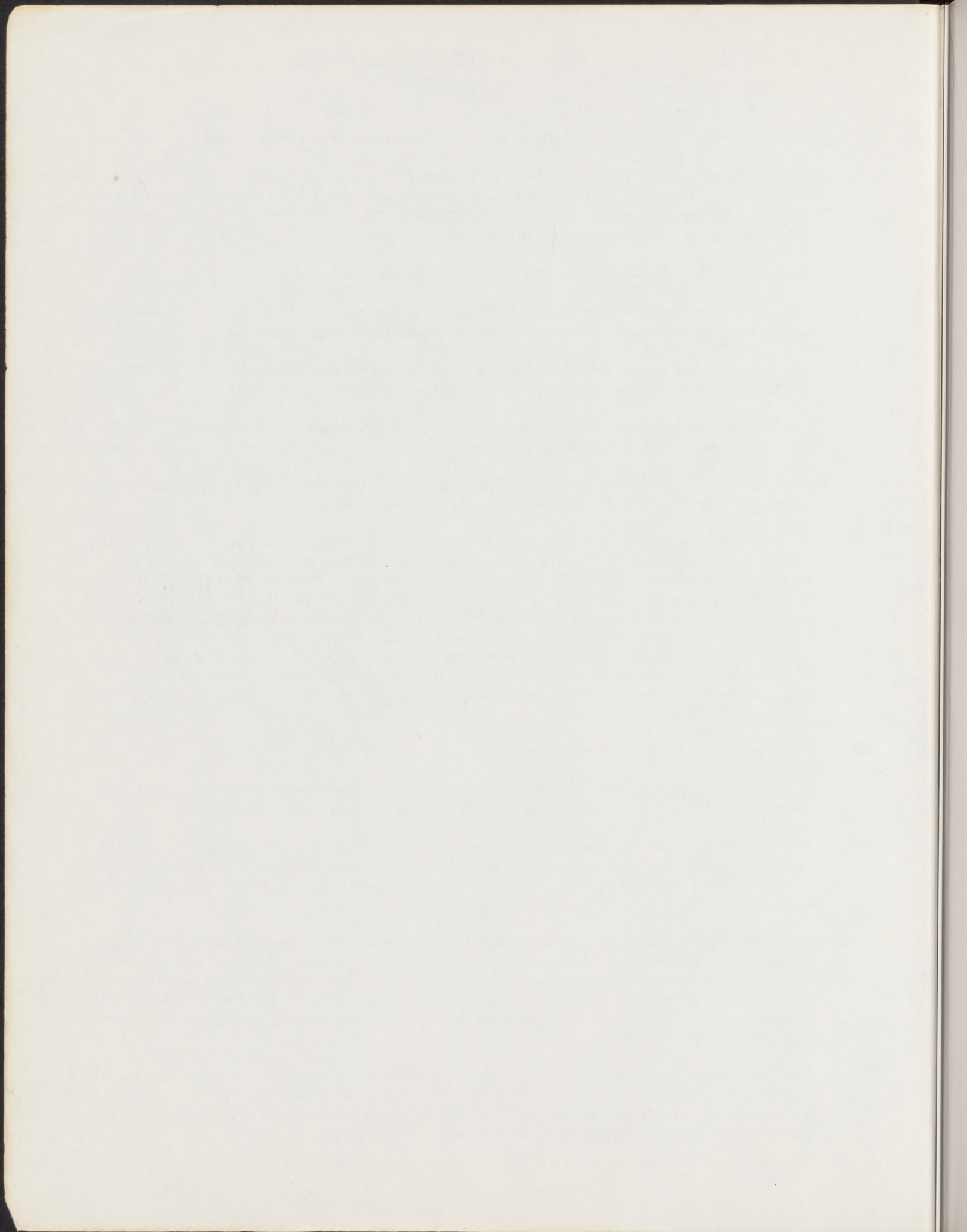
TERMS OF SALE

Inquiries from persons or organizations wishing to purchase prints are invited. Sales of prints are subject to varying use-conditions, depending upon the wishes of the filmmaker. Inquiries must state clearly the use intended for the desired print (private, limited, free distribution, territorial distribution, film society exchange, institutional archive, educational instruction, gallery or museum collection, etc.). Please submit such inquiries in full detail to the Co-op and they will be referred directly to the filmmaker for decision.

INVITATION TO FILMMAKERS

When submitting your work for distribution by the Cooperative, keep these details in mind....

1. The Cooperative distributes both 8mm and 16mm films, with no restrictions as to form, content, length, etc. The only qualification we must stress is that all films submitted must be PRINTS that are, insofar as possible, free of splices. 8mm original with mylar splices are acceptable, but prints are preferable, even in this gauge.
2. The Cooperative is non-profit, and does not purchase prints.
3. Prints on deposit at the Cooperative remain the property of the filmmaker, available for his or her own use or recall, subject only to prior booking commitments.
4. No contracts are signed between the Cooperative and member filmmakers. You are encouraged to seek other non-exclusive outlets for your work.
5. Rentals paid to the Cooperative are credited 66% to the filmmaker's account, with 33% retained to help defray operating expenses.
6. State specifically the rental desired, keeping in mind that the average expected rate is approximately \$1.00 to \$2.00 per minute of running time.
7. In order to list a film in our catalog, we require the filmmaker to supply us with credits, description or synopsis of the film or the filmmaker's intent, and selected reviews or comments on the subject film or filmmaker's work in general. With sources of information on independent films extremely limited, the Cooperative catalog is often the only source readily available for program notes and information on filmmakers and their works. The catalog is kept up to date by the best means available at the time, with revised editions appearing about every two years. New films are listed, in full, in the bi-monthly issues of the CANYON CINEMA NEWS, which will serve as supplements to the catalog. Members will receive the NEWS automatically, as part of their annual dues. Non-members may subscribe for \$3.00 per year.
8. Filmmakers are accounted to on request.
9. If possible, to aid projectionists in focusing your film, equip each print with SMPTE or other figured leader. Canyon Cinema will provide its own leader on request.
10. Filmmakers must provide a suitable reel and can for their film, and if possible, a mailer, when depositing a print for distribution. It is not necessary to deposit more than one print at a time; the Cooperative will inform the filmmaker when it would seem advisable to make extra prints.
11. The Cooperative invites any person making films to enter his work for distribution on the maker's terms and in the maker's behalf. Where more than one individual has a controlling interest in the film, listing will be made in the name of one individual, who will carry the responsibility for any accounting or reporting to others having an interest in the film's distribution. Printed credit to other than the listed filmmaker may be included in material supplied for catalog listing.
12. The Cooperative is not desirous of in any way furthering censorship. In practice, therefore, no film is considered "not acceptable", and no judgement is attempted as to whether a film is worthy of distribution. Rentors are entitled to such opinions, and are free to book films accordingly. The Cooperative is open to all.



8MM

FILMS

SYPKO ANDREAE & DRURY PIFER

GHOSTS 30 min. B&W Sound Rental \$20

Credits: Director -- Drury L. Pifer; Cameraman--Sypko Andreae

This film is an unholy wedding of Edgar Allen Poe with the post-five o'clock world of Mallarme, who wrote Afternoon of a Faun. The music is by a Finn. The whole thing may be described by Goethe (a German) in Faust where Phorkyas (actually Mephisto in classical disguise) says: "Ghosts! You stand rigid as statues, frightened while the daylight fades. Sunlight is not your element in any case. Mortals, hardly more than ghosts themselves, don't like leaving the light either. But prayers and all else they do won't rescue them from the dark. And they know it, though few like the idea."

The culture-mad director of this film is happy to announce it was shot with a camera that can only be described as a toy, so its successful moments must be ascribed not to intricate gadgets and German lenses but to such old-fashioned devices as poetic evocation, beautiful actresses, and a photographer with eyes like an eagle.

SHELTON BATTS

DEER 4 min. Color Silent Rental \$6 Sale \$15

OCEAN SUNDOWN 4 min. Color Silent Rental \$6 Sale \$14

CHARLES BEAMER

A SERIES OF INCONGRUITIES (1969) and STATISTICAL ABSTRACT (1970) 5 min. Color Sound

Film Speed: 16 fps. Tape and speed: 1/4 track stereo, 7-1/2 ips. Rental \$4

"A SERIES OF INCONGRUITIES is a silent film about what its title suggests: a sequence of inanimate objects in familiar settings, constructed so that the pacing created by the particular juxtaposition of individual scenes becomes somewhat musical in its visual rhythm.

"The original piano soundtrack and visual images of STATISTICAL ABSTRACT convey no message, but merely act as one vehicle for purely aesthetic purposes, using artificial sets, animation techniques, and double-exposure methods. The prologue on tape that accompanies a countdown on the screen should sufficiently explain the film's purposes." --C.B.

GREEN NIGHTMARE, COLOR TEST, RHYTHM & BLUES, and STATIX (1970) 7 min. Color Sound

Film speed: 16 fps. Tape and speed: 1/4-track stereo, 7-1/2 ips. Rental \$8

"A set of vaguely related sequences depicting the actions and assumed poses of an individual (Tim Beamer) in the silent GREEN NIGHTMARE (1 min.) evoke a strange mood of suggestive violence and the mysteriously illogical.

"COLOR TEST (silent, 2:30 min.) consists of color-flicker, animation, and split-screen sequences which are designed to vary the intensity of the emotional stimuli affected by its abstract content throughout its duration.

"IN RHYTHM & BLUES (1 min.) a person (Dennis Lynch) sits motionless at a table while guitars bang out some classic r-&b: a local mood and local emotion created by the synthesis of image and sound.

"STATIX (2:30 min.) intends to convey no message and evoke no emotion, but to be merely aesthetically pleasing due to the logic, propriety, or relevance of the disparate parts to the whole by virtue of their sequence, motion within, and duration. Techniques of split-screen, animation, dissolves, and color-collage in conjunction with an original electronic soundtrack render the film proper for emotionally-detached viewing only. In short, it is a particular type of an art-for-art's sake piece." --C.B.

STAN BRAKHAGE

NEW "SONGS" Color Silent For sale only by writing direct to Stan Brakage, Box #6, Rollinsville, Colorado, 80474.

23RD PSALM BRANCH: PART 2 (1967) Color 1 hour \$125

A searching-into the 'sources' of PART I, it is composed of the following sections: Peter Kubelka's Vienna, My Vienna, A Tribute to Freud, Neitzche's Lamb, East Berlin, and Coda.

SONGS 24 & 25 (1967) 8 min. Color \$25

A naked boy and flute song and (25) a being about nature.

SONG 26 (1968) 6 min. Color \$20

A 'conversational piece' --a viz-a-visual, inspired by the (e)motional properties of talk: drone, bird-like twitterings, statement terror, and bombast.

MY MTN. SONG 27 (1968) 50 min. Color \$100

A study of Arapahoe Peak in all the seasons of two years' photography ... the clouds and weathers that shape its place in landscape (much of the photography a-frame-at-a-time/stop-motion).

RIVERS (1969) 50 min. Color \$100

A series of 8 films intended to echo the themes of MY MTN. SONG 27.

CLAY COLT

NATURAL MAGIC

"Witch is in all women, everything. It's theatre, revolution, magic, terror & joy...Witches have always been women who dared to be courageous, aggressive, intelligent, non-conformist, explorative, independent...(this may explain why nine million women have been destroyed as witches)...A witch lives and laughs in every woman. She is the free part of us beneath the shy smiles." — The Witch Manifesto

Charismatic & Spontaneous, comical & Ominous, a film that made itself with Clay Colt (camera) and Marge Cohen & Larry Gendron *** B&W/sd. 3:30/S8/18 f.p.s./rental: \$3.00 GP

ALL AGES ADMITTED | Parental Guidance Suggested.

BRUCE CONNER

ANTONIA CHRISTINA BASILOTTA 126 ft. B&W Silent (24 fps) \$25 (Sale only)

A dance film with all the footage from the 16mm film BREAKAWAY plus more.

REPORT 50 ft. B&W \$10 (sale only)

The assassination of President Kennedy and Lee Harvey Oswald and the rest of us via television image recorded on 16mm single frame and others thanksgiving day and christmas. This film is only available in 8mm.

WD 8/73

COSMIC RAY #1 50 ft. B&W \$15 (Sale only)

A color reduction print of the final 100 feet of COSMIC RAY. Sepia, B&W, seldom colors. If the three 8mm RAYS are shown on one reel, they should be shown in reverse order starting with #3 and then #2 and finally #1 all spliced together. Also, they are to be shown all three simultaneously like cinemascope and two three. And if you put them in cartridge projector and splice beginning to end they will never begin or end forever.

COSMIC RAY #2 50 ft. B&W \$10 (Sale only) 9/74

An 8mm reduction print using the first third of the 16mm film called COSMIC RAY, plus new footage using TV commercials, leader, stock footage, etc.

Ideal for home entertainment. Made in USA. Buy American. 9/74

COSMIC RAY #3 50 ft. B&W \$10 (Sale only)

1961-65, COSMIC RAY continued into new footage that was not included in the 16mm version of the film. Leader, patterns, words, light, TV commercials, strobe and the same lovely young lady undulating. No redeeming social significance. All sales final. Cures cancer. All California orders add 5% sales tax (50 cents).

EASTER MORNING RAGA (1966) 50 ft. Color \$15 (Sale only) 9/74

From the original 8mm film as it was shot (unedited) in the camera. Flowers and light and Suzanne. The film can be run forward or backward at any speed. It can be put in 8mm film cartridge, spliced head to tail for never-ending projection in Technicolor cartridge projector. Also highly recommended at 5 fps with sitar music; in which case it would run 12 min.

LOOKING FOR MUSHROOMS 50 ft. Color \$15 (Sale only) 9/74

This silent 8mm reduction print is the same as the 16mm sound film called LOOKING FOR MUSHROOMS, famous documentary containing full information, coffee can, light, maps, passwords, invisible fingers, flaming apple-jellies, shiny elbows, upsides, etc. Special effects by Isauro Nava, Rancho Del Cura, Huatla De Jimenez, Mexico.

"Say high to the dog." --John Liniment

COMING ATTRACTIONS 50 ft. B&W Silent \$10 (Sale only) 9/74

Plus postage and tax when necessary.

Credits: With Antonia Christina Basilotta.

LUKE 60 ft. Color Silent \$15 (Sale only) 2 prints 9/74

Paul Newman, Dennis Hopper, cameras, script girl, special effects men, lights, police, sand in Stockton, California location for scenes for COOL HAND LUKE shot by 8mm camera exactly as it be without editing of any kind.

To be shown at 5 frames per second (bolex projector does it) with sound from side one of SKETCHES OF SPAIN by Miles Davis. 9/74

A CLASS PICTURE OF THE CCAC FILM CLASS OF '65 ACTUALLY TAUGHT BY BRUCE CONNER IN THE TRADITION OF LUMIERE (WITH AUTHENTICATED 50 FT. SCRATCH) 50 ft. \$5 (Sale only)

JIM DOUGLAS

SPEEDQUEEN 9 min./142 ft. B&W Sound \$15 (Sale only)

Purchase price includes sound on tape.

Rodger Darbonne: A SUNDAY ON YOUR KNEES

Color 6 minutes (est) Sound Rental \$5 (see note below)
8mm @ 24 fps, magnetic stripe with 18 frame advance, on 200 ft reel

When John Bryan's unparalleled *Open City* was in flower, he assigned me to write up the second Watts Chalk-In. I regretted not taking my camera. Two years later I did and this (my first A-B roll attempt) is my homage to beautiful dreams like *Open City*. And to Jim Wood's Studio Watts Workshop where art reclaims its original role as expression to counter a depressive environment. At the annual Chalk-In, the asphalt road between the Studio and a railroad track is transformed into a sea of color as kids and oldsters, black and white, families and loners commune, focusing their creative energies in making chalk drawings on the street itself. The pictures and designs last only part of the day but the doing is eternal. Music from John Lennon (Beatles) and Carole King. (Available late 1971.)



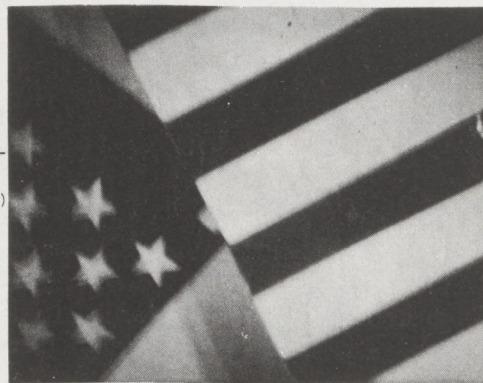
This film may be rented FREE with \$20 or more rental of my other films or, with a nod to another beautiful dream, for any program that benefits Canyon Cinema Cooperative. (Renter must bear handling and shipping costs.)

RODGER DARBONNE

Rodger Darbonne: AMERICA CAN CAMERA

Color 5 minutes Sound Rental \$6
8mm @ 24 fps, magnetic stripe with 18 frame advance, on 200 ft reel

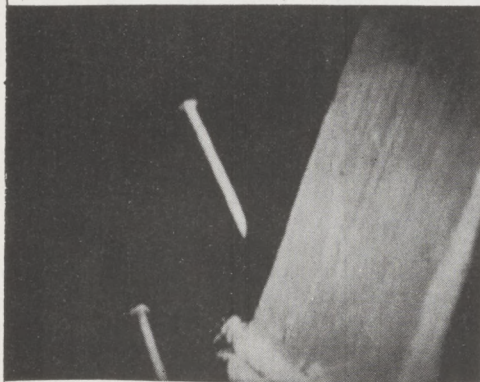
Perhaps nothing so much as film has given us insight into America's two primary sources of strength: institutional power and disparate individuality. Film, at least, has made us aware of the conflict required to balance their coexistence. This film (April 1970) shows some of the sights at the last great Love-In in Los Angeles' Elysian Park (Easter 70). While good old red-white-and-blue merrymaking goes on the ground, surveillance goes by helicopter in the air. Then comes a dramatization of how abuse of power can follow what the empowered ones saw. The objective of this film is to caution against the one-eyed notion that straightening everything out--from flag to population--automatically makes it better. This was my first sound film (contrasting and matching picture, sound and audience expectations) which I developed in one of Carl Linder's classes. The title is a collection of sounds I like. So is the music, from Norman Greenbaum and Steppenwolf. A Captain Movies approved film.



Rodger Darbonne: IKNOCK IKNOCK

Color 8 3/4 minutes Silent Rental \$10
8mm @ 24 fps (11.5 min @ 18 fps) on 200 ft reel

This is the first (July 1969) of the AUTOBIOIMAGERY film series. I was painfully aware of the images so I upped and made a film about them, to ask the question, "Does learning to carry your own cross do anything about other people's nails hanging you up?" Now later, I see it addressed the agony lying between unrealistic expectation and unrecognized opportunity. This was made at Gosport, a big old house I had filled with empty dreams and watched deteriorate beneath my "burdened" feet. This was such a heavy film that I needed to make "BUTTERFLY BOY"



for relief. Martyrdom does nothing for the martyred. The whole series was a Gestalt therapy experience for me and I recommend the process, with de Maupassant's dictum to fledgling writers: Be Brutal about putting yourself in the work.

..."Reminds me some of Bergman." --Gus Spathias

Rejected, Autumnal Film Festival, Long Beach, 1969

JEFF FIEDLER

NOT OF ME 12 min. Color Sound Rental \$15

Winner in the 8mm category of the 1969 Florida State Film Festival. Its visuality, its lifestyle, its film experience. This is a cop out, words can't describe an experience of visuality.

KIRA GALE

GALVANIZED RUBBER

by KIRA GALE
color/super 8 mag stripe/10 min/\$10

Complex light shows projected onto faces, fireworks, a spinning bicycle wheel and giant soap bubbles. Multiple exposed. Music composed for the film by Larry Austin, Editor, SOURCE, Music of the Avant Garde.

"The greatest accident since the discovery of galvanized rubber!"

--Bill Farmer



QUANTIZED RUBBER

by KIRA GALE
color/super 8 mag stripe/12 min/\$12

Two fan-tailed goldfish swimming in a sea of signal wave generator patterns; their black and white images changed to multi-color by a video Quantizer. Buster Keaton and Ilka Doubek guest star in living color. Soundtrack: Improvisations for Orchestra & Jazz Soloists (N. Y. Philharmonic) by Larry Austin.

CHANCE COMBINATION

by KIRA GALE
color/super 8 mag stripe/10 min/\$10

Electronic music composed by Larry Austin for an un-made film. The world's most outstanding zoo footage; our solarized ballerina being body cast with plaster tape; video distortion of two dancers in the snow.

"I knew you'd give me your damned shit-eating solarized elephants!"

--Larry Austin



SOLARIZED RUBBER

by KIRA GALE
color/super 8 mag stripe/13 min/\$13

Revolving light shows projected onto dancer Mary Anderson, with her double exposed image becoming a sliced egg, a Hindu goddess, spare parts. For a description of the film's solarization and home processing see CANYON CINEMA NEWS 70/3, or FILM MAKERS NEWSLETTER 3/11.

"Very exotic!" -- George Kuchar

MARK GOODMAN

FAIR 7 min. Color Silent Rental \$5

All of the colored lights, movement, and excitement of my early boyhood mecca--the county fair. Complete with anonymous people, ferris-wheel and balloons. My first film in this genre and a complete break from my previous work.

LIGHTS 3:30 min. B&W Silent Sale only \$4

Filmed during the same period as FAIR. A film of City, its pulse and breath as seen through my eye/camera. Some of my best photography to date.

FLOWERS (1968) 4 min./58 ft. Color Silent Rental \$3

I made FLOWERS during the summer of 1968. The film consists of shots of flowers growing outside of my house. It became very personal and after completing it, it remained unexhibited for many months.

As FLOWERS was my first film, I feel it has an innocent quality which only a first work can have.

A DECEMBER LOVE SONG (1970) 4 min./54 ft. Color Silent Rental \$3

A silent cinematic song. I encountered a great deal of difficulty in making this film. Many days were spent going out to shoot and coming back without a single frame exposed. Started filming in December 1969 and completed film in April 1970.

FIRST MASS 17 min./168 ft. Color Silent Rental \$10

Nature in motion and stillness. Whereas FLOWERS and A DECEMBER LOVE SONG are simple and lyrical, my FIRST MASS is extremely complex. Many images from the previous two films appear in variations. First use of super-impositions.

My last film to date. Also last film in this genre as I have focussed my attention on different subjects and techniques.

ANDREW HAGARA

CATS 15 min. Color Silent Rental \$15

Fifteen minutes of well photographed mother cat (Blue Point Siamese) with various litters of kittens (mostly alley-cats) playing, eating, being washed, nursing. Nice close ups.

STEPHANIE HARVEY

WHEAT HEARTS 3 min. Color Silent Rental \$3

An animated collage.

RORY HAYES

THE HAUNTED ROOF 10 min. Color Silent Rental \$10

Starring Jeffrey Hayes. Screenplay, photography, and direction by Rory Hayes. A Weird Films release.

THE HAUNTED ROOF, I think, is an excellent example of pure terror, since a lot of things are not clear, or attempt to explain themselves, and this, in my opinion, is more terrifying than a logical story. The plot concerns a man who enters a room, and for no apparent reason, odd and eerie things begin to happen.

The man cannot figure out what is happening. An unseen presence is about, but never shows itself. The man goes thru a series of strange events until finally the film comes to a creepy climax.

MICHAEL HOWDEN

woodfall livery & rib-home series
6 min. colour/b&w silent rental \$8
construction by david sawyer; other
distribution: new york filmmakers',
center cinema, intermedia, ubu.
honorable mention: st. mary's film
festival, 1969; shown on KQED 1969.
rivervoices, rainsmell, the trees,
the trees sing thin/river i cross/
cry i make my own, turning
january 1969, kyoto

CARL JACOBS

THE FINAL ASSAULT ON EVEREST (1968 San Francisco) 9 min. Super 8 Color Silent
Rental \$6
April 8, 1968, Buddha's Birthday and The Earthquake That Never Was
Amy in Dale Evans drag blows out the candles while circumnambulating Mt. Tamalpais.
Long live Gary Snyder and The Boys.

DOUG JONES

LYRIC (PRELUDE) 3:40 min. Color Silent Rental \$3.75
Credits: Directed by Doug Jones, Cinematography by Michael Winters.
Double-exposure depicting Woodstock rock festival and scenes from the idyllic settings of Cape Cod
and Vermont. A myth film. A love film. A travel film. A film about the space between people.
A film for Berta.
Part one of five parts.
Music suggestion: Play "Mon Enfance" or "Marieke" by Jacques Brel.

WOODSTOCK I 3:40 min. Color Silent Rental \$3.75
Credits: Made by Douglas Jones and Michael Winters.
An attempt to record the greatest merging of the life-style ever. A cinema verite film, just reportage.
A film for Jan.

SAUL LEVINE

WEND-O 3 min. Silent Rental \$6
A winding dance wandering to the west.

SARAFREE 3 min. Silent Rental: Cost of mailing
SARAFREE SARAFREE film dancing in the street In the sky free film Dance Sing with the grass. "As
long as men make war let us lie down and sing with the grass."

SAUL'S SCARF 21 min. Color Silent Rental \$25 (Free for benefits and free showings.)

we turning in side
take it without them
it closes

Castles color

You must pass through it
before it closes

open unstolen
stop
it closes

castles color

the before turning
prism
face the kiss
half a beat time delay

in image
behind the cloth
the rainbow bridge

the rainbow bridge
--Erik Kiviat

DON LLOYD

SONG FOR BRAKHAGE 7 min. Color Silent (24 fps) Rental \$7

I accepted the intuitive aesthetics of Brakhage's SONG series as a genre of 8mm filmmaking and found just how personalized that form can be, and also how easy it is to fool yourself into thinking you've got something when you haven't. This film is now half its original length which in turn was about a 30% yield of all material shot for it. It is a demanding genre and I learned a lot from it.

CURT MCDOWELL

FRIED EGG AND SADDER DUCK 8:30 min. B&W Sound Rental \$8.50

Fried Eggs, Ainslie Pryor, Ted Davis, and Sadder Ducks at their very best. A plotless, pointless, Potatoes Browning film.

HE DOESN'T CARROT ALL 8 min. Color Sound Rental \$8

Ainslie Pryor as the jilted suicidal lush who resolves her distress with a carrot.

"I'm sorry, Marj, you are a swell girl, but Millie makes a fellow feel like a man, you know what I mean. And I want to feel like a man. But I'll always be your pal..."

The husky, masculine voice rattles off the sound track while the girl props the picture of a muscleman on her typewriter, gets a bottle and drinks while she fixes her hair, looks at the picture and grabs her head with both hands, wrestling with it, as the voice fades into retrospective music.

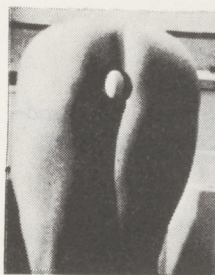
Finally, she opens a tablet--slowly turns typewritten pages until, between two sheets, she finds a huge carrot. She leans back in her chair, looks steadfastly at the picture on her typewriter and munches her carrot.

McDowell's wry mixture of pathos and humor is an example of one direction 8mm films can go."

--Del Miller, Argus Courier,
Saturday, March 7, 1970

Winner at Sonoma State Film Festival, 1970.

CHRISTINE PIHL



"Eating Out" Carter's Little Liver Film

1. An Errogenous Member of a Sandwich (club) gets into a pickle. (3 min. color w/sound \$3.50) Super 8

ALL FILM CONTENT ORGANIC and BIODEGRADABLE
I MAKE 16MM FILMS TOO!

2. I made this film after being a vegetarian for 2 years-- raw liver, raw eggs, raw members i.e., my liver and my lover. (2 min. color w/sound \$3.50) Super 8



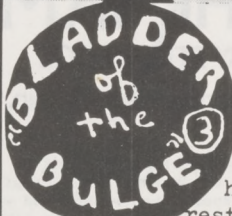
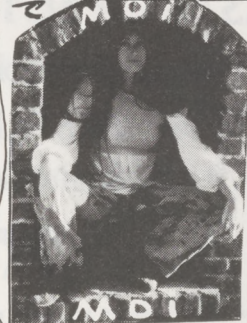
SUPERDEAL

All 4
Illustrious
Unexpurgated
Erotic
Lugubrious
FILMS
for only-----

\$10.00 !!!! *

SOUND:
on film:
magnetic stripe
& 1/4 in. tape
for use when
no sound
projector.

FILMS BY: Christine R. Pihl



3. Plagued by the incessant "call of nature" a man interrupts his sexual escapades while he (single-handed) restrains the "inevitable" until he selects the appropriate locale for the moment of Truth. (3 1/2 min. color w/sound \$3.50) Super 8

*Plus! appearance of Filmmaker: \$10. or 355-2895

4. (Self-Explanatory) Super 8

ONE Minute COLOR \$1.50

SUPER 8MM FILMS

PRESENTS

The Surrealistic Quasi-Erotic Vision of AN OMNI-VOYEUR

DAVE STONE

SELF PORTRAIT

BY DAVE STONE

- 1) Magnetic Stripe
- 2) Reel to Reel, Stereo Tape
- 3) Cassette Tape

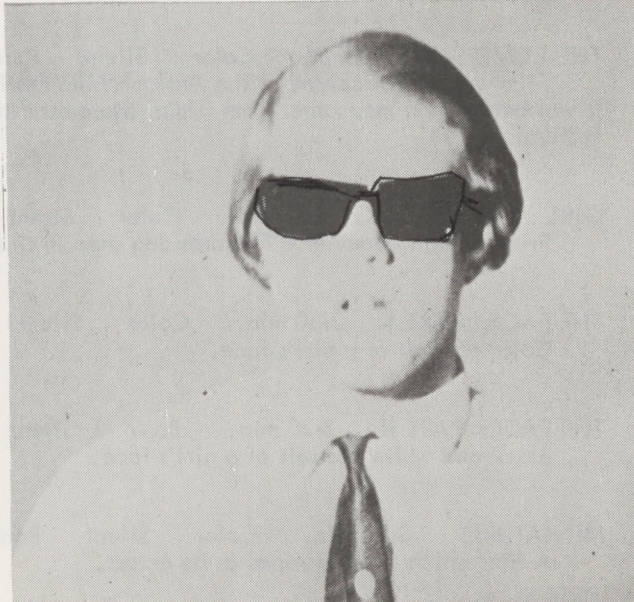
8mm B&W 5min

Rental: \$5 Sale: apply *(Specify which TYPE!)

This is Self Portrait, an examination of Dave Stone by himself. Nothing what so ever has been withheld from this revealing documentary of fictionalized truth. For the first time, the public will be allowed to see Dave as he really appeared before the cameras during the shooting of Self Portrait. However, this film does not focus upon the literal aspects of his life, but reveals in true black and white, the intimate details of Dave's relationship with Nature and Nature's with him. Prepared with care and good taste; this is it, the real story.....this is Self Portrait.

"The best self portrait, I have ever made."
-Dave Stone

"Self Portrait by Dayvid E. Stone is an intensive and insiring study into this colorful character. And I still love him."
- Cyndi Perry



JOHN SUNIER

RITE 6 min. Color Sound (24 fps) Rental \$6 Sale \$36

(To be projected only on Super 8 magnetic sound projector with 18 frames sound advance)
Filmed at Zen Center, Tassajara Springs, California. Ritual of bell, gong, and hand heard on sound-track is synchronized to meditative views of the routine of life in this beautiful retreat--some employing stills by Tim Buckley. Reduction from 16mm.

STIG WEGGE

(in memorium: Barbara 1955-1971) KISS OF THE VAMPIRE

A FILM BY STIG WEGGE

8mm color print only, silent 19 min.

"This was just a sort of home movie of Barbara and me and we were just sort of playin around for the camera being vampires and that's part of this thing you know, that we do, and we're not really lesbians or anything, it's different, it's like just a fantasy...but Barbara never saw it finished because just about three days later she was in this really freak accident...and now she's dead. And she was just sixteen. And she was real pretty. I loved her a lot..." -Kazamirra Kissa

"I never realized you were such a good filmmaker...in person you're like a Nazi eugenetics experiment gone wrong...but it was a very interesting film and you realize, of course, that I'm going to use some of your ideas...Hey, don't drink that, it's all the beer I have left..." -Harry Smith

To be shown only at 5-9 f.p.s. due to technical difficulties beyond your control. Produced by: The Church of the Vampire, 128 West 23rd Street, New York, N.Y. 10011. PUBLIC PERFORMANCE FEE: \$15.00.

w/o 10/73 A TASTE OF SISTER MORPHINE

•cut version for public performance•

8 SHORT VAMPIRE FILMS BY STIG WEGGE

70min. 8mm color print only.



Produced for the Church of the Vampire for use in rituals of the cult. Though they are engineered to be shown in a special projection device, to a single person at a time, they may also be viewed by an audience interested in studying certain aspects of the vampire mythology by projection on a small screen at a slow motion (5-9 f.p.s.) speed.

Each film is a reverie, a vampire vision, that sucks life and color from the earth to the heartbeat rhythm of pale animal children, the fantasies of dark and icy women. These prints are silent. Rental: \$50.

Further inquiries should be addressed to: Church of the Vampire, 128 West 23rd Street, New York, New York 10011

DONALD YOFFEE

THE LOVERS 3:30 min. Color Silent Rental \$5

Film was well received at the Antioch Film Festival in Yellow Springs, Ohio, and consensus was that it was better than most other 8mm films: Statement made by Jeffrey Freilich, director of Antioch Film Festival.

GIRL AND HER DOG 10 min. Color Silent Rental \$10
Prize winning Bouvier d'Flandres dog used in this picture.

THE FACE: PART I 3:30 min. Color Silent Rental \$5
Color portrait of a girl's face.

THE FACE: PART II 3:30 min. B&W Silent Rental \$5
Black and white portrait of a girl's face.

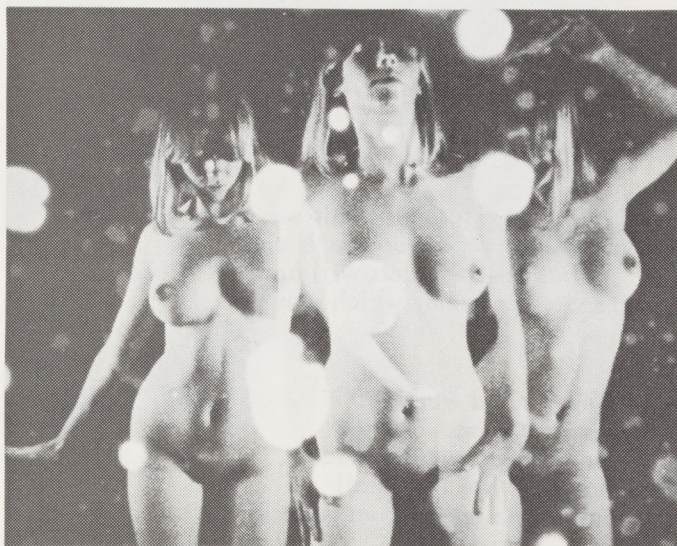
MINIATURES 3:30 min. Color Silent Rental \$5
A film which uses figurines as its actors.

RICHARD ABEL

THALASSA 11:30min. Color Sound \$12

THALASSA is a visual interpretation of the life cycle, not only that of an individual but of all organisms. Photographic and moving images form a filmic collage of symbols to represent the emergence of species from the sea, with the concomitant build-up of tension and release through orgasm and disintegration of the individual in the death-dream of re-union with primal forces.

JERRY ABRAMS



from EYETOON

EYETOON 8 min. Color Sound Rental \$20

Credits: Sound by David Litwin, Different Fur Trading Co., S.F.

"The sea, tranquil and violent, is the ultimate symbol for Jerry Abrams' EYETOON and the ultimate equivalent to making love -- his concern in this short and visually dazzling film. Abrams contrasts the rushing faces of New York and a highway juggernaut with the peaceful joining of bodies in a Gjon Mili-like stroboscopic sequence...always with a burbling, flashing maelstrom of emotions underlying and double-exposing with the bodies. It is visually lovely, technically first-rate and impossible to ignore. The graphic sex is economically handled."

--John L. Wasserman, S.F. Chronicle

"The film EYETOON would seem to be the perfect cinema synthesis of the metaphysical and sexual spiritual feelings of a sensitive experimental filmmaker." -- Reverend Earl Shagley

BE-IN 7 min. Color Sound Rental \$10

Music by Blue Cheer

Captures the spirit and essence of the great San Francisco Human Be-In of January 14, 1967. Ten thousand people imbued with peace, love, and euphoria. Set to hard rock such as only San Francisco blues can produce. BE-IN contains Allen Ginsberg, Lawrence Ferlinghetti, Timothy Leary, Michael McClure, Lenore Kandel and Buddha.

Also available from Filmmakers' Coop, N.Y., Center Cinema, Chicago and Film Canada, Toronto, Ontario.

LOTUS WING 17 min. B/W Color Sound Rental \$20

The world is committing sexual-political suicide by daily insertion of missile-cocks into self-orifices. Complete with ejaculatory delusions, military erections, and the animated virility of Krazy Kat, LOTUS WING spends USA over us all as our lives are spent wiping up the remains of our self-destruct. Probably my last film in this genre.

MAINSTREAM 7 min. Color Sound Rental \$15

The infinite span of a thought is transformed into spatial-temporal intersects...to become and become and become and never more or less...MAINSTREAM is a fresh dip into oblivion -- a confused taste of love -- an expanded glimpse into a micro-moment -- a sliver of mind's motion becoming --P
Probably my first film in this genre!



from MAINSTREAM

MARC ADRIAN

FILMBLOCK I (1957-65) Color & B&W Sound 20 min. Rental \$45

Black Movie (1957)

This is a study about the effects of different colours, which are presented in rhythmic proportion. The purpose of this film is to show that the visual effect of the colour red etc. is completely different from the somantic effect of the spoken word "red". The entire film consists only of a random-generated sequence of different colours, accompanied by varied names of colours, which occur also in random-generated sequences.

Text I (1964)

Text I is a computer generated film. The program of generation contains among others the following condition: from a lexical storage there should be drawn 4 words at random, words which are understandable in English as well as in German. Those words were random-distributed as to size, length of projection and place on the screen. The aim of this film was to show the different associations, which are aroused by purely random-generated combinations of words.

Text 2 (1964)

Also a computer-generated film with a program of permutation. Two rows of letters, the one containing 8, the other 9 members were permuted and result in different combinations of two-letter units on the screen. Sometimes, of course, the permutation yields semantically meaningful words.

Random (1963)

Here the computer was used to develop different sets of dots on a screen. This was filmed with a camera, which was built for that purpose only. The number of dots is chosen by a random program and can go beyond a certain limit. In this case the dots will appear as a negative image. The sound is produced by the same random program, which conducts three different electronic generators.

Go (1964)

A study about different possibilities of steps made by a man and a woman. The performance of their steps is based upon mathematical permutation. Though the permutation was in no way more than a sequence, whose members were mixed at random, the film nevertheless invokes the idea of a narration. The film shall show the ability of human thinking to develop semantic contents on each given materials.

Orange (1965)

This is a study which was developed from an analytic protocol of free associations. The testperson was posed in front of a plate with an orange on it. The testperson offered a set of associations, which were afterwards put in the film as stills. The length of the stills symbolizes the intensity of the testperson's associations.

THEORIA (1970) Color Magnetic Sound 35 min. \$45.00 \$75.00

A study about drug experiments. While I was giving myself a shot of a widely used drug compound I was filmed. At the same time I made a written report about associations and colour-visions that were produced by drugs. Later on this report served as the script of the film. The upshooting remembrances and visions were reconstructed and made visible by filmed documents of my life. Through a complicated system of copying it was also possible to imitate the colour visions.

During the whole time of the experiment a record player was playing a theme of an old opera. The whole context of the produced sensation has the outer appearance of a strange, somewhat wicked catholic mass. Most of the produced associations were naturally dealing with my ideas about art, society, or are simply mixed-up remembrances. The auditory imaginations were imitated as well as possible. The length of the film corresponds to the length of the experiment, which lasted for about 34 minutes.

AGUST AGUSTSSON

EVERYTHING WILL BE PLASTIC 4min. Color Sound \$6

A look at our plastic world, as seen through the eyes of a stock broker -- with silicon for spice.

RUDY ALBERS

CYCLE 4min. Color Silent \$4

Other distribution: Filmmakers' Co-op.

A colored circle on a background of its complementary color. A reverse picture in which the circle and the background exchange colors. The complementary colors flash alternately as they progress slowly through the color wheel. As each cycle is completed the next cycle becomes faster until the alternating complementary colors change with each frame. An animated journey through a color-wheel of opposites (to be run at 24f.p.s.).

ULVIS ALBERTS



from CELEBRATION

CELEBRATION (1966) 10 min. B/W Sound Rental \$10
Co-produced by Firts Langins. Music by John Day Trio.

"Its careful, lyrical montage style cutting reflects Alberts' skill, patience and poetic sense in putting this series of evocative moods together on film."

--R.C. Dale, Coordinator, U. of Washington Film Series, 1967

NEWSFILM (1966-67) 3.5 min. B/W Silent Rental \$5

A collage-capsule report of the current state of the world.

ILLUSION SERIES (1968) 8.5 min. Color Sound Rental \$15
Sound by Richard Dunlap.

ILLUSION SERIES is a film on the work of Valdis Zarins, sculptor. The film attempts to capture the lively colors which the pieces generate and through a hand held camera convey the feeling of unity through movement.

THE ROSE COVERED COTTAGE HONEYMOON (1971)
3.5 min. Color Sound Rental \$7.50

Twelve hours, morning to night, recorded a-frame-at-a-time. A panoramic view of the Space Needle, Seattle, and a color television set. Honorable Mention 5th Annual Bellevue Film Festival, 1971.

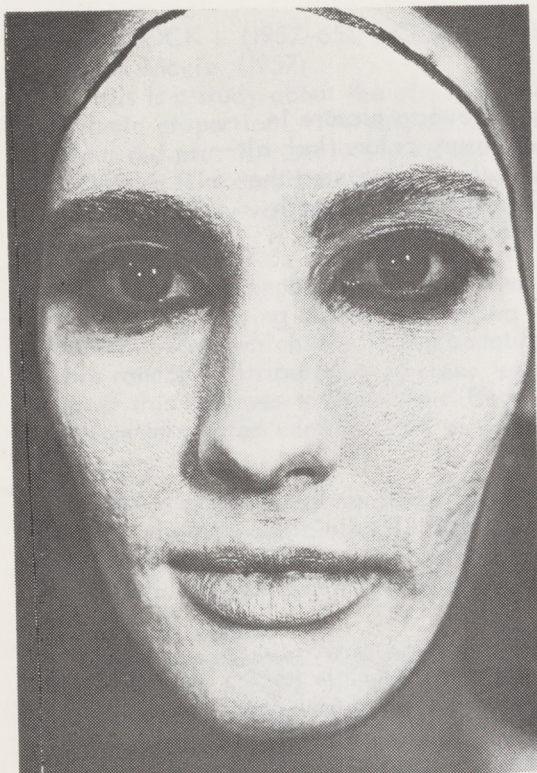
HOLLYWOOD BLVD. (1971) 10 min. Color Rental \$10

A long walk with a wide angle lens to Hollywood and Vine and back.

THE ROSE COVERED COTTAGE HONEYMOON and HOLLYWOOD BLVD. are on the same reel and should be rented together. Package rate \$12.

ULVIS ALBERTS





from MORNING LIGHT

MORNING LIGHT (1968)
8 min. Color Sound Rental \$15

Girl: Galen Caspers.
Acceptance Award at the 22nd
Edinburgh International Film
Festival in 1968.
Award winner at the 1st annual
Sinking Creek Film Celebration.

"MORNING LIGHT, a beauti-
fully modulated study of a girl's
psychological regeneration."
--R. C. Dale, coordinator, Univ.
of Wash. Film Series 1968.



from TWO FLATS

TWO FLATS (1970) 17 min. Sound Color Rental \$20
Credits: Sound recording, Seth Weinstein. Edited by Seth Weinstein & Ulvis Alberts.
Photography: Ulvis Alberts.

"TWO FLATS is a cinema verite documentary following a young Seattle couple to the San Francisco Moratorium in November 1969. The film depicts the events on the road with a spontaneous mock war on the Oregon beach and frequent breakdowns of the VW bus. In San Francisco we were confronted by the San Francisco Mime Troupe who thought we worked for a commercial television station. The exchange of slogans is one of the more interesting parts of the film. From that point the film is a visual exploration of the people gathered at the rally in Golden Gate Park. A rather quiet group. A crowd that responded most strongly to the music, and in particular a little song by Crosby, Stills, and Nash.

BILL ALLAN AND BRUCE NAUMAN

CATCHING THE ASIAN CARP 3min. Color Sound \$5

Narration by William Allan and Robert Nelson. Both Bill Allan and Bruce Nauman are Funk Artists.

MAURICE AMAR

CHILDBIRTH 11min. B/W Sound \$16.50

Tender and righteously violent. The two hours of maternal labor before the birth of Marcus. Life in its most beautiful moment -- the beginning. "I thought Childbirth great. The audience reacted extremely favorably to it also." -- P.B.

RED LIGHT 5min. Color Sound \$7.50

A Negro's morning-after amidst perpetual motion of contemporary urban America. He is both befriendied by passers-by, and badgered by policemen -- confused by motion, re-signed to fate. Fleeting, yet eternal.

AMERICANA 6min. B/W Sound \$8

Cash award -- Independent Filmmakers' Competition, 1969.

The frenzied and mechanical American life caught up in a McLuhan's eye view of linear editing. The rock dance, subway trance, the street waltz, steel-and-glass all responding to the Mothers of Invention.

PATRICIA AMLIN

THE SPIRIT OF THE PEOPLE IS GREATER THAN MAN'S TECHNOLOGY
Color Sound 3 minutes \$5.00

THE DAY WE SEIZED THE STREETS OF OAKLAND
B&W Sound 12 minutes \$15.00

SYPKO ANDREAE

PILOT 15seconds B/W Sound Free with any other Canyon film. Sale: \$3.50

Flying is for many pilots a spiritual thing, or a fully three dimensional and dynamic art, and sometimes a device to show their magic powers off to plane earthlings. Defying gravity and all that. But, those Sky High Trips can turn out to be risky. They may climax into a sudden encounter with good Mother Earth, whose soft glistening waters are hard as steel when hit with the proper speed. Or it may just be a heap of debris, some broken branches from the unavoidable tree and a shaking body. The real damage, however, is found with the PILOT's Ego. With that, many a man ran off the scene, where he should not have. The time it takes to read this introduction is sufficient to see the film 3 times.

RALPH ARLYCK

SEAN B/W 15 min. \$20

Sean is a remarkable 4 1/2 year old boy. In a casual interview he talks with great poise and intelligence about his family, cops, marijuana, riots, speed freaks, his own intelligence and a trip around the world he plans to take.

Screened at London, Oberhausen, S.F., Spoleto, Nyon, Flaherty sem., Whitney Museum; Canadian, American and German television. First Prizes at NSA, Monterey, Yorkton, Kenyon, Fountain Valley. Awards at Foothill, Ann Arbor, Kent State, Lewis & Clark, Spring Hill, W. Fla., Illinois.



NATURAL HABITAT B/W Sound 18 min. Rental \$25

A montage ballet about the crazy things we have to do to survive. Screened at Edinburgh, San Francisco, Rochester, Whitney Museum, NET, Fifth Ave. Cinema (N.Y.). First Prizes at Kent State, Georgia, Lewis & Clark. Second Prizes at Chicago, NSA, Kenyon, Xavier, W. Fla., S. Fla. Awards at Foothill, Monterey, Sinking Creek, Bowling Green.

STEVE ARNOLD

THE LIBERATION OF THE MANNIQUE MECHANIQUE
15min. B/W

Sound \$15

"This film has a sensitive balance of all its parts and it is realized with masterly control. Each gesture, movement, position, as well as all of the costuming, make-up and props work in a harmony for this under-dream-world of Eastern magicians. Even the bodies of the actors look as though they were designed for the film. There is odalisque fragrance of incense and kief...and behind that, almost imperceptible, the smell of rotting flesh. Arnold has made a beautiful and powerful film poem that is saturated with Style (capital S)."

--Robert Nelson

VARIOUS INCANTATIONS OF A TIBETAN SEAMSTRESS (1967-69)

10 min. B&W Sound Rental \$15

Credits: Stars: Eustasia, Joseph, Ruth Weiss, Pandora, Steven Keleman, Lina Bell Keleman and Pond Keleman.

Other distribution: NYFC, Paradigm Films, NYC.

The film relives the various incarnations of a visionary Tibetan woman, who, when sewing relives her past lives and transmutes into a lavish assortment of her previous selves--guided by a Hindu holyman and a bald witch, she speaks of the forties in Manhattan--of Egypt--of Paris in the twenties--of her kingdoms and vividly describes to her guides the insanities of her assorted torrid lives from cavewoman to cigarette girl.

"A film only Arnold could make!!" Michael Wiese.

STEVE ARNOLD & MICHAEL WIESE

THE ELEMENTS 8 min. B/W Silent \$8

Cast: Brian Eaton, Yana Miles, Zaida, Lee Fuller.

THE ELEMENTS depicts personifications of Earth, Air, Fire and Water, in metaphor. The bodies of each blending in movement...A visual climax...A combination of the film-makers' and alchemists' arts. A silent film intensifies the sound in the images themselves."

"...the film's most outstanding quality is its rich delineation in terms of what can be called traditionally fine photographic technique." --Lenny Lipton, Berkeley Barb

Showings: San Francisco Museum of Art, Chicago Museum of Contemporary Art, San Francisco Art Institute, Art Theatre Guild "Midnight" showings (17 theatres). Accompanying short film in the one-time showing of The Beatles' Magical Mystery Tour at the Straight Theatre. (Haight Ashbury).

Other distribution: New York Filmmakers' Co-op, Center Cinema Co-op (Chicago)

MESSAGES, MESSAGES 30min. B/W Sound \$35

A vast tapestry exploring the phenomena of psychic life, enters the mirrored corridors of a world resplendent with winged cloud creatures, insect women, underwater cities, gardens of lunar labyrinths, grottoes of transparent levitating bodies. MESSAGES, MESSAGES is an offering to the purity of the human spirit. One year in the making, it stars The Joseph, Liam O'Gallagher, Ruth Weiss, and a cast of fifty, with elaborate costumes and make-up, specially designed sets and lighting, with an original eight-track composition by William Spencer.

DAVID AVIDAN

YOU NAME IT 15min. B/W Sound \$20

Credits: Scripting, directing, main acting, music, sound-editing, editing and producing: David Avidan. Photography: Jachin Hirsch. Other Actors: Avraham Pelta, Tirtsa Arbel, Gady Skornik. Other distribution: The 13th Century

The Thirtieth Century Films, 11 Shimshon St., Tel Aviv, Israel; Center Cinema Co-op, Chicago, Ill.

A practical lesson in justifiable violence and other useful items, based on the film-maker's thesis that "somasochism can be practised, like riding a bicycle or swimming." The situational reverse in which it is Caesar who slays the conspirators, rather than being slain by them, finishing with Brutus rather than letting Brutus finish him off, is only the first impulse of released situational energy, triggering an entirely unexpected somasochistic apparatus. As Caesar's worst enemy is obviously Caesar himself, he must both be the best protected person on Earth as well as the most exposed to danger. Protection and danger commingle into a cardinal movement-unit, namely: so long as things (and film rolls) are on the move, everything is more or less safe.

BRUCE BAILLIE

*Rate change on 4
films 2-22-74
Up 10%*

MASS FOR THE DAKOTA SIOUX (1964) 20 min. B&W Sound Rental ~~\$20~~ *\$27.50*

Credits: Gregorian Chant, Trappist Monastery, Vina, California

A film Mass, dedicated to that which is vigorous, intelligent, lovely-the-best-in Man; that which work suggests is nearly dead.

Brief guide to the structure of the film:

INTROIT: A long, lightly exposed section composed in the camera.

KYRIE: A motorcyclist crossing the San Francisco Bay Bridge accompanied by the sound of the Gregorian Chant. The EPISTLE is in several sections. In this central part, the film becomes gradually more outrageous, the material being either television or the movies, photographed directly from the screen. The sounds of the "mass" rise and fall throughout the EPISTLE.

GLORIA: The sound of a siren and a short sequence with a '33 Cadillac proceeding over the Bay Bridge and disappearing into a tunnel.

The final section of the COMMUNION begins with the OFFERTORY in a procession of lights and figures in the second chant.

The anonymous figure from the introduction is discovered again, dead on the pavement. The touring car arrives, with the celebrants; the body is consecrated and taken away past an indifferent, isolated people accompanied by the final chant.

Grand Prize, Ann Arbor Film festival, 1964. Moholy-Nagy Award, Hull House Film Festival, 1965.

TUNG (1966) 5 min. 16mm Color Silent Rental ~~\$10~~ *\$11*

Poem to a friend named Tung.

Several first awards, 1956 Ann Arbor Film Festival Tour.

CASTRO STREET (1966) 10 min. 16mm Color/B&W Sound ~~\$12~~ *\$13*

The coming of consciousness ... picture and sound taken on one street -- the color side, female -- the B&W side, male, in opposition (creation).

Stereophonic sound (1/4 inch separate track available as option, if renter has proper equipment).

ALL MY LIFE (1966) 3 min. 16mm Color Sound Rental ~~\$7~~ *\$8*

Dedicated to Ted Bielefeld.

Casper, California. One continuing shot: singing fence. One of the filmmaker's favorite films. Not to be booked on the same bill with STILL LIFE.

These and others of Baillie's films available from Audio Film Center and Film-Maker's Cooperative.

TERMINATION 5 min. 16mm B&W Sound Rental ~~\$5~~ *\$5.50*

By "Canyon Cinema Documentary Film Unit" -- Tulley, Baillie, etc. Made in Spring, '66 for a small community of Indian people near Laytonville, Calif. One print given to them, other now available at Co-op.

Concerns Bureau of Indian Affairs' program of terminating their authority over various American Indians, giving them full citizenship, responsibility, etc. -- like being immediately subject to local housing code regulations, when their government housing is in many areas either non-existent or sub-American poverty level. At the time we made the film, neither the B.I.A. nor the O.E.O., or whatever it is, would pay more than polite letter-writing attention to these people so we made a film but no one pays any attention still.

VALENTIN DE LAS SIERRAS 10 min. 16mm Color Sound Rental ~~\$12~~ *\$13*

Skin, eyes, knees, horses, hair, sun, earth. Old song of Mexican hero, Valentin, sung by blind Jose Santollo Nasido en Santa Cruz de la Soledad.

MR. HAYASHI (1961) 3 min. 16mm B&W Sound Rental \$5.50
Ann Arbor Award, Midwest Film Festival, 1963: Portrait of Mr. Hayashi. A real, living saint can be seen on the screen. --B.B.

THE GYMNASTS (1962) 8 min. 16mm B&W Sound Rental ~~\$8~~ \$7
"Like MR. HAYASHI, originally a NEWS, made for Canyon Cinema Theatre in Berkeley. Basically a dramatic form, concerning young business man (played by filmmaker) who in the course of some everyday transaction finds himself among performing gymnasts, whom he joins. In the end of the film he is once again 'at the same moment' before he entered the gymnasium. --B.B.

TO PARSIFAL (1963) 16 min. 16mm Color Sound Rental ~~\$18~~ \$20
New soundtrack. Ektachrome print.
Music by Richard Wagner. Using the European legend as a basic structure, as well as the hero: "He who becomes slowly wise." A tribute to summer.
"Creating in a moment of viewing, a great sense of perspective." -- Stan Brakhage.
Grand Prize, Ann Arbor Film Festival, 1963. Golden Gate Award, San Francisco International Film Festival, 1963.

YELLOW HORSE (1965) 9 min. 16mm Color Sound ~~\$10~~ \$11
Cycle scrambles poem bass solo. New track.

STILL LIFE (1966) 2 min. 16mm Color Sound Rental \$5.50
From Morning Star community ranch.
"Summer, 1966; coming out of the artist's period of life at Graton -- a communal venture in the woods north of San Francisco. A film on efforts towards new American religion." --B.B.

SHOW LEADER (1966) 1 min. 16mm B&W Sound Rental: FREE*
Mainly for introducing one-man shows or groups of Baillie films.
*Included at no charge for shows devoted to the work of Bruce Baillie, totaling 80 minutes running time or more.
"It is a picture of me in a stream, saluting the audience on the track." --B.B.

QUIXOTE (1965-66) 45 min. 16mm Color/B&W Sound Rental ~~\$45~~ \$50
Revised printing (summer, '67). Several scene deletions, clarification of some multiple imaging sections, entirely reworked final section (NYC-Viet War).
America, el conquistador.
"Climaxing the filmmaker's first period of work, QUIXOTE is a kind of summary and conclusion of a number of themes, etc., especially that of the hero ... depicting Western orientation as essentially one of conquest. The film is conceived in a number of different styles and on a number of simultaneous levels." --B.B.

QUICK BILLY (April 1967 - Dec. 1970) 1 hour in 4 reels Color and B&W Sound ~~\$60~~ \$66
or inquire filmmaker
"Rolls" #41, #43, #46, #47 Silent 1-1/2 - 3 min. each -- uncut, "archival", self-contained rolls of film optional with QUICK BILLY: no extra rental -- prefer showing QUICK BILLY without other films on program. Rolls might be scheduled prior dates to main body of work, or same date with intermission between. Created for viewing on one projector, pauses for threading, etc. --

"A personal record of the author's psychic journey and physical recovery during a period of his life which might be described essentially as one of transformation ... 'the dark wood encountered in the middle of life's journey' (Dante) ... As poetic cinema, its significance to the world is perhaps in its narration of a singular phenomenon of our time, implicitly revealing those ancient 'rules' of transit evolved over the centuries; e.g., the Bardo Thödol (The Tibetan Book of the Dead), as well as Dante Alighieri's own discoveries in the time of the Fourteenth Century Europe, etc.

"The Bardo Thödol, from which Parts I - III are adopted structurally, admonishes (the deceased) ... 'a time of uncertainty, undertaking nothing - fear not the terrifying forms of your own psyche...' 'Mankind deceased, encountering a spectacular stream of images it once viewed as reality with a capital R.'

"The film concludes with Part IV, a western one-reeler which dramatically summarizes the material of Parts I, II, and III, in abstract form. All the film and tape was recorded in Fort Bragg, California, next to the Pacific Ocean.

"A final subtitle reads 'ever westward eternal rider'. Is it the image of Sisyphus or of Buddha? A beautifully incoherent work of art! A journey towards unity with this recent American film, both macroscopic and universal in its view." -- Hans Helmut Rudele, Die Zeitung, Dec. 12, 1970: "Filmdichter Und Luftpiloten"

A HURRAH FOR SOLDIERS (1963) 4 min. 16mm Color Sound Rental \$5

"Dedicated to Albert Verbrugghe, whose wife was killed in Katanga by U.N. soldiers. Presentiment of the meeting of irreconcilable historic forces... in which a fool is delighted by an attack from a 'girl gang' (inspired from a writing on a toilet wall)" -B.B.

GORDON BALL

wlp

GEORGIA Color Sound on Tape 3:30 min. (16 fps) \$5

Credits: Music played on Finnish kantele. Shot of Margaret Mullis, public park fountain, Richmond, Va.

Other Distribution: Film-maker's Coop. NYC.

"A perfect tone poem of a film -- within its short time limit, it contains much of the beauty of night and the sensuality of woman -- your woman, my woman, any woman -- perhaps even 'THE' woman one sometimes sees dancing in the night, but never touches in the flesh. Dreamlike, beautiful -- its brevity compacts its power and renders it haunting."

--William Trotter, novelist

"GEORGIA is a good example of a new genre of film that has been developing lately, and that is, a portrait film. In some cases, like those of Brakhage, Warhol, or Markopoulos, there is an attempt at an objective portrait of a man or a woman; in other cases, like in the case of GEORGIA, the portrait becomes completely personalized, poetically transposed; it may not be as multi-faced, as say, Brakhage's portrait of McClure, but an inspired portrait, nevertheless, in the vein of a single-minded lyrical love poem." --Jonas Mekas

REVELATION Color/B&W Silent (16 fps) 4 min. \$5.00
Two females.

THE DISPOSSESSED

GEORGE BALLIS



Pit River Indians (North. Calif.) struggle to regain legal control of their lands: mass arrests of Pits - the effects of big business on the land - how dams kill rivers - Indians talk about their land, their rights - chants by Buffy St. Marie. A free 42 page reference book with each rental. Produced by George Ballis. "Grand award," 1971 Foothill Film Festival. 16 mm, color-sepia, sound, 33 min. Rental: \$50. Sale: \$350.

VICTOR BARBER

WITHDRAWN
3/7/75

~~DON'T COME IN ME Color 15 min. silent rental \$15 purchase \$240
Explorations pornographic part 1.~~

~~FUCK YOU B/W 7 min. silent rent \$9 purchase \$60
Explorations pornographic part 2.~~

~~TO CANDY WITH LOVE B/W 6 min. silent rent \$9 purchase \$90
Explorations pornographic part 3. rental for all three \$30~~

ARTIST B/W 11 min. silent rent \$9

Artist encounters audience. Audience encounters artist.
Whatever happens is OK.

AT THE PALACE B/W 3 min. sound rent \$6

A record of an artist-audience encounter made at the Palace Theater
midnight April 17, 1971. The audience is the sound track.



UNTITLED ROLL NO. 1 B/W 8 min. silent rent \$9

Celebration of the everyday part 1.

UNTITLED ROLL NO. 2 B/W 10 min. silent rent \$9

Celebration of the everyday part 2. rent both films \$12

DESTROYED FILM color 45min. sound rent \$18

Plot, character, action, beginning, end, climax, and lots more.

BEFORE-AFTER B/W 9 min. silent rent \$9

Film + Audience = Art.

I LIKE IKE B/W 52 seconds sound rent \$1

Short.

R.G. BARNES

ANOTHER MOVIE B&W Sound 11 minutes \$10

Credits: Story and direction by R.G. Barnes. Photography by Peter K. Smalley. With John Achorn, Katie Hultgren, Charles Holmes and Bill Meeks: Original music by William G. Blanchard. Titles by Bob Wilson.

John Achorn aspires to please the lovely Katie Hultgren, and does his best. In the end his car consoles him. This profound by hilarious comedy was filmed in the style of the old silents, and features titles by Bob Wilson and an authentic picture-palace sound track specially composed for this film by William G. Blanchard and performed on the Hammond organ by him.

XING B&W Sound 21 minutes Rental \$20

Credits: Co-Directors: R.G. Barnes (story, sound, sords) and Peter K. Sa

Credits: Co-Directors: R.G. Barnes (story, sound words) and Peter K. Smalley (picture). Actors: Andrew Doe and Tim Shelton. Produced by Carl Hertel.

Shown on KQED, KNBC (Los Angeles). Featured on programs at Mills, Simon Frazier, Univ. of British Columbia, San Jose State, Univ. of Osaka, NYU, etc.etc. In the Judson Memorial Church, New York.

Andrew Doe and Tim Shelton on a pilgrimage whose destination remains enigmatic while its course takes them through a ravaged landscape in Southern California; Valley Blvd. in El Monte, Five Points, Basset, Industry, La Puente, and Walnut. Beauty is where you find it, this picture says, and proves it against odds. On the face of nature man's works thrive and decay. The queen of the kittens, Dot Pendleton, goes and goes. Man is man for all that.

JAN BAROSS

THE SCRATCH Color 3 minutes Sound Rental \$5

Credits: Filmed by Jan Baross; Camera work, Robert Sperry; Starring Dave Cross, Jan Baross and The Scratch

There have been scratches on film as long as there has been film. And yet no one has given films' historically loyal companion, the scratch, anything but grudging recognition. In this film the scratch plays the antagonist and at last has its due if not its revenge.

Awards: Pacific NW Filmmakers Honorable mention; Bellevue, Wash.

THE COMPUTER SAID Color Sound 2 min. Rental \$4

Credits: Animated film by Jan Baross. Hal Street, Warren Criss provided technical advice. Bell Telephone record provided sound track.

Other Distribution: Brandon Films.

This comedy is a colorful animated film set to a much edited version of a Bell Telephone record. In the film a computer learns to speak, to sing and to engage in the pursuit of happiness. In this case happiness is wooing a female computer who is musically inclined.

Prizes: Cash award in NW Filmmakers Coop Cash Award Festival, 1971, Seattle.

HOWIE BASS

THE GIANT'S TATTOO PARLOR Color/B&W Sound 32 minutes Rental \$35

Credits: Assisted by Eric Saarinen and Henry Tiffany. Actors; Dick Lear, Sue Hoagland, and Crow Thompson.

Other Distribution: Filmmakers Coop NYC.

This film was shot in Vermont with two Goddard College students and an old Vermont farmer as the central actors. The intention inside the film was to create a myth of emotional life, a myth that would say something about the tyranny of cause and effect, and about the renewal by emotional vulnerability. The characters, settings, and all visual elements were to serve as external metaphors for the drifting forms of the inner dream world.

FREUDE BARTLETT

~~THE SACRED HEART OF JESUS
6 minutes color sound \$5~~

w/b

~~ROMANTIC HOMEMOVIE INCORPORATING OVERDRIVE, A GIRL
& HER HAIRBRUSH, & V JUICE.~~

STANDUP & BE COUNTED
3 minutes color sound \$5

WEDDING GIFT FOR JOHN & YOKO FROM SCOTT & FREUDE.

PROMISE HER ANYTHING BUT GIVE HER THE KITCHEN SINK
3 minutes color sound \$5

A UNION OF IRRECONCILABLES COMING TOGETHER IN A BIO-DEGRADABLE
SOAPBUBBLE LOVESTORY.

SHOOTING STAR
5 minutes b&w & color \$5

HOMESPUN COMEDY ABOUT TRANSFORMATION. THERE IS NOTHING
MORE THAN MEETS THE EYE.

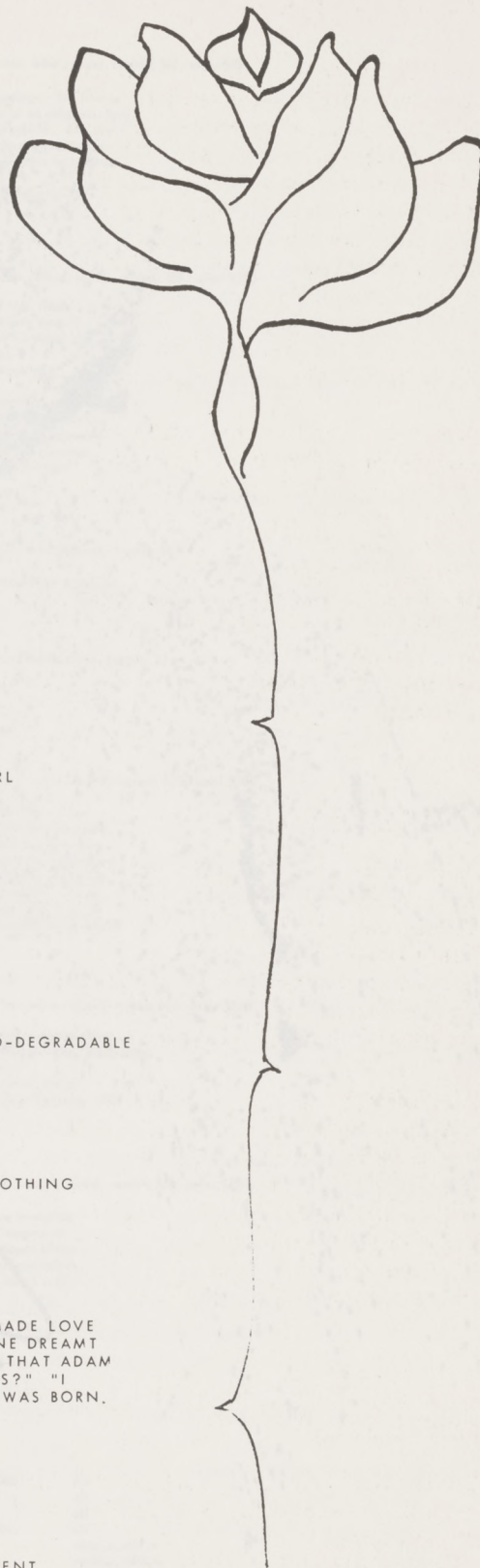
SWEET DREAMS
3 minutes color sound \$5

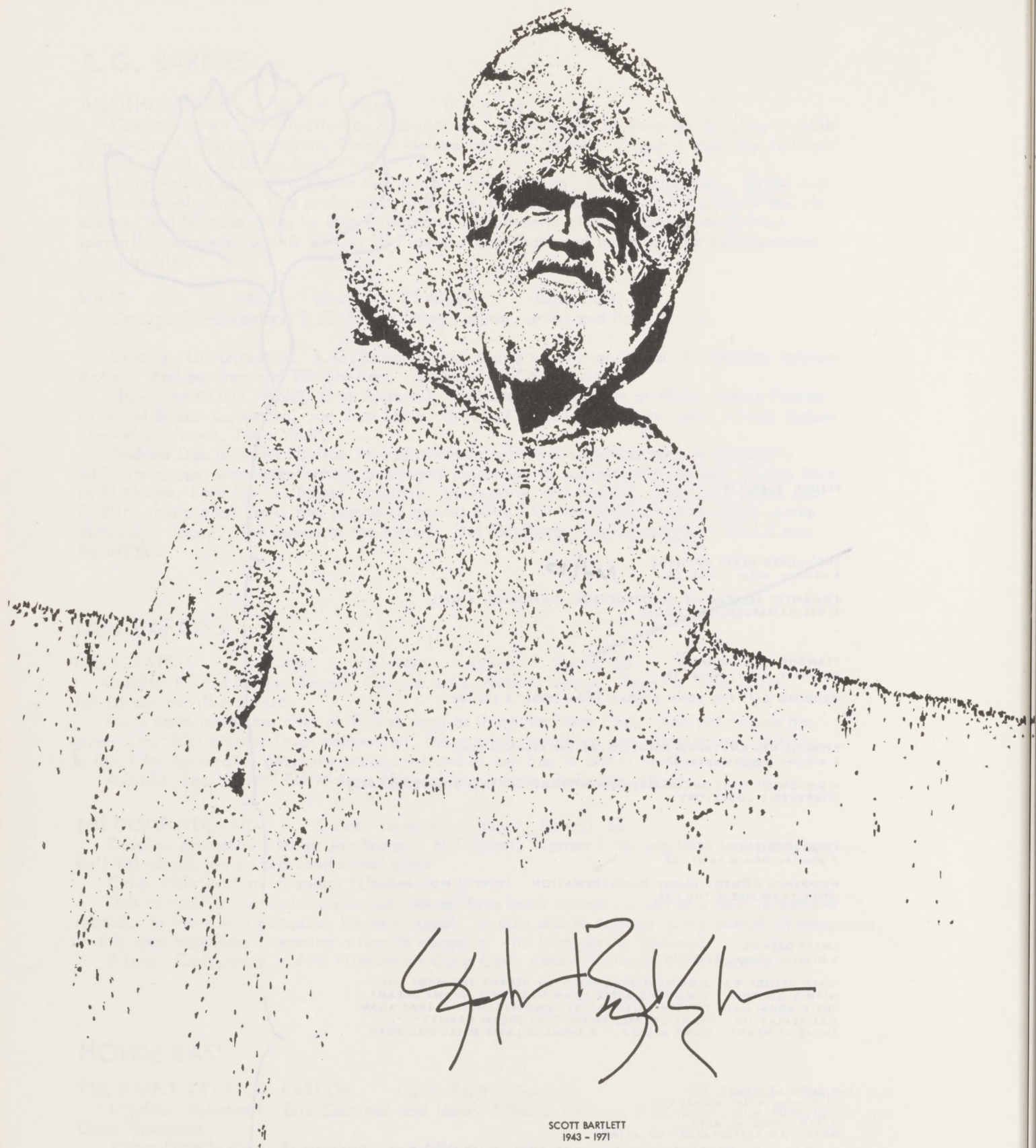
WHEN FREUDE WAS 6 MONTHS PREGNANT SHE DREAMT SHE MADE LOVE
WITH A DOLPHIN. 6 MONTHS AFTER ADAM WAS BORN, DIANE DREAMT
SHE & ADAM MADE LOVE WITH THE SECRET UNDERSTANDING THAT ADAM
WAS REALLY IIO. "WHAT DO YOU THINK THAT DREAM MEANS?" "I
THINK IT MEANS I WANT A BABY." 9 MONTHS LATER MILES WAS BORN.

WOMEN AT LARGE
10 minutes color sound \$10

HARPO: WHAT IS ART?
MARX: AN ABBREVIATION OF ARTHUR.

A HIGHLY RE-COMMENDED COMEDY ABOUT WOMEN'S MOVEMENT
IN & OUT OF LIFE & ART.
CAUSE FOR LAUGHTER, TEARS, AND RE:JOYCE.





SCOTT BARTLETT
1943 - 1971

Scott Bartlett won over 25 awards for his films. He lectured at universities across America and taught film at San Francisco State College and the San Francisco Art Institute. In 1969, he received a Guggenheim Fellowship. In 1970, a grant from the American Film Institute.

Bartlett's films are shown all over the world & purchased by museums, colleges, archives & private collectors. They are recommended for film, art, dance, world religion, psychology & in general.

METANOMEN (1966)

8 minutes, b&w, sound, rental: \$12, sale: \$100

"METANOMEN harnesses a kind of rhythmic conflict. The film is tense and out of this tenseness arises the vision of an enigmatic girl, set in opposition to a man shown as a contrasty profile. The two characters are set in a flux of manipulated technology run wild: the balance of forces that keeps man and woman alive in the web of the great industrial culture."

The Wittenberg Torch

OFFON (1968)

10 minutes, color, sound, rental: \$15, sale: \$250

"The language of OFFON is evocation. We gaze at these iconic forms hypnotically, much the same as we are drawn to fire or water, because they make us aware of fundamental realities below the surface of normal perception."

Gene Youngblood

"OFFON is so striking a work, so obviously a landmark, that it has been acquired by virtually every major film art collection in America, from the Museum of Modern Art to the Smithsonian Institution."

Sheldon Renan, Curator
Pacific Film Archive

STANDUP & BE COUNTED (1969)

3 minutes, color, sound, rental: \$5

Wedding present to John & Yoko from Scott & Freude.

THE PARTY (1969)

3 minutes, b&w, sound, rental: \$5

Going down on American television.

MOON 1969 (1969)

15 minutes, color, sound, rental: \$25, sale: \$350

"The interrelated convolutions and spasms of image, color, and sound that filmmaker Bartlett creates is the cumulative effect of his pioneer work using negative images, polarization, television techniques, computer-film, and electronic patterns all compressed into a visual punch that directs one where he normally would not go with a film--on a trip in search of the human soul."

Paul Brawley, The Booklist
American Library Association

LOVEMAKING (1971)

13 minutes, color, sound, rental: \$20, sale: \$200

"Bartlett's film, in the judges' opinions, most closely approximated their idea of what an erotic film could be -- an imaginative, suggestive, artistic, non-clinical evocation of the sexual act."

Bruce Conner, Maurice Girodias, Arthur Knight
San Francisco International Erotic Film Festival, 1971

SERPENT (1971)

15 minutes, color, sound, rental: \$25, sale: \$350

"The serpent embodies the primal chaotic life force in mythic symbology. SERPENT uses natural & electronic imagery to particularize this creative force. The visceral impact of this marriage of metaphors brings about a union of irreconcilables, fire & water, nature & civilization, extremes of hot & cold."

Serpent

Available for rental:

Canyon Cinema Co-op, Industrial Center Building, Sausalito, California 94965
Center Cinema Co-op, 540 N. Lake Shore Drive, Chicago, Illinois 60611
New York Filmmakers' Co-op, 175 Lexington Avenue, New York City 10016
Canadian Filmmakers' Co-op, Rochdale College, 341 Bloor St. W., Toronto 181
Museum of Modern Art, 11 West 53rd Street, New York City 10016
Creative Film Society, 14558 Valerio St., Van Nuys, California 94105
London Filmmakers' Co-op, #15 Prince Charles Crescent, London NW1
Nederlandse Filmmakers' Co-op, Herengracht 156, Amsterdam
Toyko Filmmakers' Co-op, 5-36-11 Otsuka, Bunko-ku, Toyko
British Film Institute, #81 Dean Street, London W1
National Sex & Drug Forum, 340 Jones Street, San Francisco 94102

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lovemaking

Available for sale from Serious Business Company, 57 Harriet Street, San Francisco 94103

JAGDISH BATRA

A DAY AT YOGA CAMP B&W Sound 16 minutes Rental \$16 Sale \$150

The Yoga Camp, on a 60 acre site, is situated in the Laurentian Mountains at 8th Avenue, Val Morin, Quebec -- 45 miles north of Montreal. In order to give more and more people an opportunity to put yoga into practice and to draw benefit from it, Swami Vishnu-devananda, Founder-Director from Rishikesh, Himalayas, India, established this camp in 1962. It runs on voluntary contributions. Besides teaching yoga exercises, it teaches philosophy -- universality of religions, meditation, non-injury to human beings and animals alike, etc. Its daily activities in the summer also include swimming, horse riding, hiking in the forests, games, etc. People from many parts of the world come to spend their vacations here, but the main bulk of them naturally come for the North American continent.

The film was shot on a catch as catch can basis as no activities could be disturbed or arranged to be re-shot.

GEOFFREY BELL

MAYA

Sound - Color
10 Minutes
Rental \$10.00

The mystery and marvel of the Maya pyramids, temples and palaces set amid the silent spell of their jungle settings --

Were they, of our American cultures, sui generis? Or were they touched by the arts of Asia? Or, does man, in widely different civilizations, evolve similar art forms?

Collection National Anthropological and Historical Museum, Mexico City

GEOFFREY BELL & MICHAEL LE FEVRE

POINT REYES

Sound - Color
8 Minutes
Rental \$7.50

An interpretive documentary of one of the most beautiful of the unspoiled areas of our Pacific Coast -- of pine clad mountains coming down to the sea, of meadows and meadow larks, of sea birds, of blue lagoons, and of surging surf --

And a lament for its possible despoliation.

Music of Japanese koto and shakuhachi.

DAVID BENNETT

A STYROFOAM HEAD 5 min. 16mm B&W Sound Rental \$5

Startling revelations in the narration by Burt Webb. How Big Business rapes the American Woman for her fun and its profit. Ernest Callenbach, editor of FILM QUARTERLY, called this the second most insolent film at the Bellevue Festival.

DOOR TO DOOR 10 min. 16mm B&W Sound Rental \$10

A quasi-exploitation (sync-sound) story illustrating the various pitch techniques which used to (and may still) be effective in selling worthless Negro encyclopaedias to the black community. Professional acting, excellent music; shot from a point of view guaranteed to win favor with your liberal friends.

PEANUT FUNERAL 8 min. 16mm B&W Sound Rental \$8

An absurdist's self-portrait in symbolic form. Dada is alive and well in San Francisco.

PHOTOGRAPHING THE FIGURE: A TECHNICAL FILM. 6 min. 16mm Color/B&W
Rental \$6

An editing orgy parodying pornography.

SNICKERSNACK 5 min. 16mm B&W Sound Rental \$5

An evanescent rite scored to a double concerto for papercutter and conch shell.

THE EXPERIMENT 12 min. 16mm B&W Sound Rental \$12

With Bert Brauer, Jack Feinglass, Ron Cowan, Harvey Myers, Harry Mathias, and Barbara Whyte.

The story is based on the famous experiment of Stanley Mingram conducted at Yale, in which Eichmann is revealed as Everyman.

THE SEARCH 5 min. 16mm B&W Sound Rental \$5

The theory of intentionality burlesqued.

LARRY BETTS

METEMPSYCHOSIS II 9 min. 16mm B&W Sound Rental \$3

The journey of an empty emotionless young boy through four internal levels symbolized in four external environments. In the fourth level - the transference of the life force from the dying to the living.

Also distributed by London Co-op.

DAVID BIENSTOCK

NOTHING HAPPENED THIS MORNING 21 min. 16mm Color/B&W Sound
Rental \$25

Acting: Christopher Kelley and Rhea Samaras; Photography: Paul Glickman; Sound: Itzhak Barouch; Titles: Richard Evans; Written, Directed and Edited by David Bienstock.

First Prize for Experimental Film, Chicago International Film Festival, 1965. Shared First Prize at Ann Arbor Film Festival, 1966. Meritorious Participation at San Francisco Film Festival, 1965. Second Prize at Rhode Island Film Festival, 1966. First Prize at Milwaukee Art Center Festival, 1966. Selected for showing at Spoleto Film Festival, 1966.

Also available from Film-Makers' Cooperative.

Nothing happens and everything happens -- in the simplest of experiences there is a complexity and a vitality unknown and unfelt until the moment when we begin to let its wonder filter into us and flow through our bodies, our minds, and our souls. When that happens the ordinary world becomes extra-ordinary -- the magic of the universe is within each moment and act perceived on as many levels as we can contain. NOTHING HAPPENED THIS MORNING attempts to capture this state of consciousness in the first 20 min. of an ordinary-extraordinary morning.

Awards: First Prize for Experimental Film, Chicago International Film Festival, 1965; Shared First Prize, Ann Arbor Festival and Tour, 1966; Meritorious Participation award, San Francisco Film Festival, 1965; Selected for showing at Festival of Two Worlds, Spoleto, Italy, 1966.

Also available from New York Filmmakers Coop; Center Cinema Coop; Creative Film Society; Canadian Filmmakers Distribution Center.

BRUCE BIRMELIN

"TUNA FISH KISS"

11 min. B&W SOUND RENTAL \$12.

An unusual "story film" involving a man and a wheelchair. Filmed on the streets of Oakland, Calif. and Pt. Reyes National Seashore, 15 months in the works. My first film, and "the beginning of it all". A widely exhibited film in the Bay Area & nationwide. Starring Underground Actor, John Herrick, Nancy Blum, Kara the Wonder Dog, and others too forgettable to list. A Paperclip Production. 1967

(Production Still at Right)



"NERI"

5 min. B&W SOUND RENTAL \$10.

Bay-area sculptor, MANUEL NERI at work in his Benicia, California Church-Studio. Filmed Summer 1971 as Neri prepared for a one-man show of impressions from early plaster figures at the San Francisco Museum of Art. A view in retrospect as Neri lifts fiberglass fragments from his bold figurative works. The only film to date on this important contemporary artist. Due for release FALL 1971.

"CONSUMER'S REPORT"

8 min. COLOR SOUND RENTAL \$10.

Made from recycled TV commercials and set to an electronic music sound track, CONSUMER'S REPORT is a re-investigation of AMERICAN SOCIAL VALUES via TV imagery and supermarket dealing of the AMERICAN DREAM. Some obvious SEXUAL overtones are evident throughout. CONSUME ! CONSUME ! RELEASED 1968.

"WATERWORKS"

5 min. B&W SOUND RENTAL \$10.

Artist Bruce Birmelin doing some stuff at 24 frames per second in the waters of the Carquinez Straits near Benicia, California. A STRAIT ART FILM, filled with suspense and boredom ! Approved for Art Seminars Nationwide. Recommended for viewing by Alan F. Kikuchi of HOT DUCK ART WORKS. Produced by STRAIT FILM LIMITED, BENICIA, CALIF. SUMMER 1971. To be released FALL 1971. SPECIAL RATES TO ART SCHOOLS, (apply in writing thru CANYON CINEMA COOPERATIVE)

GARY BLACKMAN

YO-YO 11 min. 16mm Color Sound Rental \$11

A cartoon by Lee Richmond and Gary Blackman. Full Title: ONCE THERE STOOD A BOY LOOKING AT A YO-YO.

The cast: Clifford Lundberg as the narrator, first profile, fourth profile and Hat. William C. Thompson as the Yo-Yo, sun, second profile, bubble, dog, tree, salesman, suitcase, blue shape and fifth profile. Delfina Blackman as the flower. Lee Richmond as the third profile and poet. Jorma Kaukonen plays the guitar.

The story deals with the boy and the people and things he encounters in his travels.

B.Y.M. PRODUCTIONS

MANDALA 4 min. 16mm Color Sound Rental \$5

Copyrighted by B.Y.M. Productions.

The film is a "time drawing" of mandala patterns of a very complex nature with a different constantly changing colored mandala pattern background. Two people worked on the film. It has a classic guitar sound track.

MEDITATION 5 min. 16mm Color Sound Rental \$5

Music by Mickie Zekley.

Short flashes of mandala and moire patterns in close synchronization with an electronic sound track.

POTPOURRI 9 min. 16mm B&W Sound Rental \$10

Sound by Mickie Zekley. Copyrighted by B.Y.M. Productions.

This film is a "tour de force" of animation and time drawing involving the work of seven artists. A major portion of the drawing was done under the influence of LSD and a variety of other hallucinogens. The drawing is almost wholly non-representational. The sound track is a chaotic mind bending sound flow which matches the character of the visual quite well. The experience of the film gives the viewer somewhat the taste of a psychedelic experience as the work of seven "psychedelic" artists is blended into a constantly changing pattern where the identity of each artist is lost in the totality. None of the artists are sure at times who did what, but the finished film has an organization which transcends the plan of any one individual.

BITS (1968) 5 min. 16mm Color Sound Rental \$5

Single frame of random material with a similarly "dissociated" sound track.

DUTCH (1968) 10 min. 16mm Color Sound Rental \$10

A film portrait of an old man who makes his home in the wilderness of the Sierra Nevada in the summer. Includes mountain scenery and cloud time-lapse photography. The film and sound track were made entirely in the back country of the High Sierras.

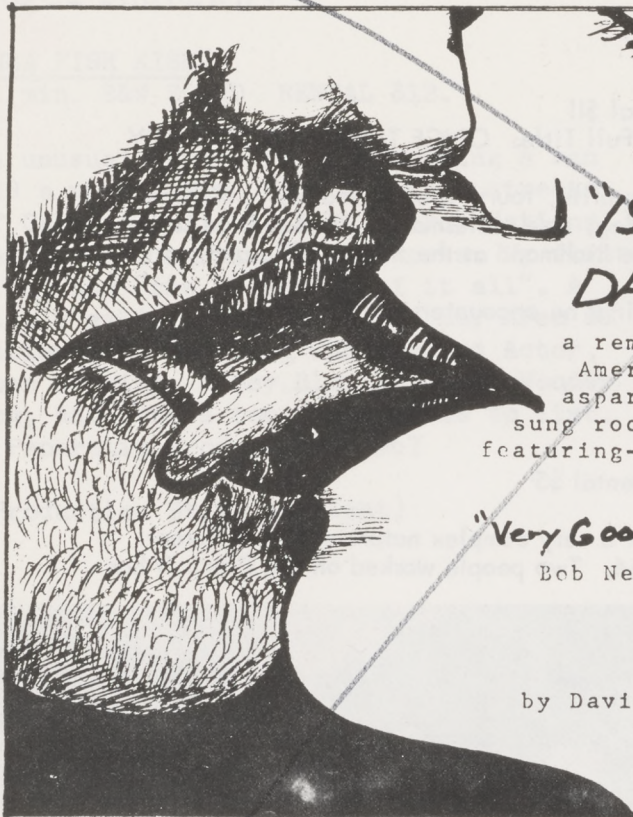
PULSE 10 min. 16mm B&W Sound Rental \$15

Copyrighted by B.Y.M. 1969.

The film is entirely animated and consists of over 6000 meticulously executed drawings. Two artists spent over a year of full time work to complete the task. The film has both representational and abstract elements in it and some of the drawing was done on acid. The sound track is closely synchronized to the visual and consists of electronically manipulated and integrated sounds from an extreme variety of sources (bird calls, voice, many musical instruments, a jack hammer, wind, etc. etc.) as well as electronically synthesized sounds.

DAVID BOATWRIGHT

WR 9/13



2 New Romances

"19 BYGONE SWEETHEARTS"

DAVID (ANNE SEVERSON) BOATWRIGHT

a reminiscence of past loves filmed all over
America in a kind of bowl of vegetables style
asparagus are actual fly intercourse, originally
sung rock n roll track
featuring-- high-speed photographic flash by
Kent Hodgetts

"Very Good!" "made me feel good" "adolescent"

Bob Nelson

James Broughton

Sheldon Renan

color/sound.... 33 min.....rental \$39

HUDSON JET

by David Boatwright. . . a film that casually drops
in on itself--pretty pictures of big jets,
dry humpin, drive-in movies, abandoned cars

color/sound....10min.....rental \$12

BORIS BODE

SOME TIME SPENT AROUND THIRD AND HOWARD (1963-67)

12 min. 16mm B&W Optical sound Rental \$12

Cast: Sterno Joe, Big John Marshall, Mexican Pete,
Harry, and others.

Assistants: Jonathan Freed, Nick Shubin, Roxanne
Feigler.

Music by the Lovin' Spoonful and Judy Collins.

Voice over picture dialogue by Rev. A.A. Allen.

Photographed, edited, and directed by Boris Bode.

San Francisco's skid row, human beings, wine,
religion, the stock market, and failure.--B.B.

Nice film. You shot it around the Post Office where
I painted some murals years ago.--Anton Refregier



photo by D. Cole



DREAMS OF G

DREAMS OF G (1970)

7 min. 16mm B&W Optical sound Rental \$7

Cast: Elaine Diakité, Karen Steinhaur, Wendy Trauth, Marylynn Landers, Elnora Bodè.
Music by Bartok.
Photographed by Boris Bodè.
Written, edited, and directed by Boris Bodè and Madubuko Diakité.

G's surrealistic dream coupled with her awaking visions.--B.B.

(Available from the Film-makers' Cooperative, New York)

BIG, BIGGER, BIGGEST (1971)

6 min. 16mm Color Optical Sound Rental \$6

Cast: Allen Rosenberg, Max Glover, Mark Wein, Elnora Bodè.
Titles and props by Roberta Wein.
Assistants: Danny Altman, Susan Altman.
Original music by Connie Tomas.
Written by Mark Wein.
Photographed and edited by Boris Bodè.
Directed by Boris Bodè and Mark Wein.

Various relationships between big, bigger, BIGGEST. A film for children.--B.B.

(Available from the film-makers: 316 West 108th St. New York, N.Y. 10025)

END OF THE LINE (1968-)

40 min. 16mm Color/B&W Optical sound Rental \$50

Cast: Ellen Okaree Byrd, Carol Mueller, Hal Freeman, Madubuko Diakité, Elaine Diakité.
Photography by Boris Bodè, Charles Slavens, NASA, Various Stock Film Libraries.
Assisted by Gordon Osborne.
Written, edited, and directed by Boris Bodè.

In 5 billion years the sun will turn into a Red Giant. Now to then. After. The implosion of the Universe. A house, An area, Garbage, Age, Time, People relating to the house and area.--B.B.

Inspiration from Bruce Baillie, Chris Marker, Ed Emshwiller, John Schofill, and Teura Mauu (from Tahiti). --B.B.

(to be completed early 1972)

(To be distributed by Canyon Cinema Cooperative and Film-makers' Cooperative, New York)



END OF THE LINE

EARL BODIEN

PORTRAIT ONE, EARL JAMES BARKER 18 min. 16mm B&W Silent Rental \$20

A framed portrait. The subject (E. J. B.) is the frame as well as the picture. The first part of the "picture" is relaxed, lyrical. The second part is a classic movie chase, abstracted to the point of pointlessness.

PORTRAIT TWO, THE YOUNG LADY 3 min. 16mm B&W Silent Rental \$5

A framed portrait. A film about hands and their employment. The purported subject, the young lady, is the frame. The "picture" takes place in some other century, and was filmed on location.

Dedicated to a memory of Bruce Baillie.

LARRY BOLSTER

Fairy's Tail App. 15 sec. Color & Sound

the old story about the frog that
went a-courting. Frog meets a
horse along the way - fun for the
whole family rated "G".

\$1.50 Rental



~~BONO FILMS~~ VICTORIA ROUS

CHEAP THRILLS Color Sound 10 minutes Rental \$10

The film is an occasional one, in that the occasion was created for the film, and imagination let loose with ideas. The building of an infallible dome is shown, as well as its collapse and rebuilding, followed by various play activities inside the structure. The students of Antioch-Columbia engage themselves in yoga, meditation, mime, and other amusements of the younger generation.

This is the artist's first film, completed while a first-year student at Antioch Columbia College.

LARRY BOOTH

RUST 7 min. 16mm Color Sound Rental \$10

Rust, corrosion, the return to nature ... absorbing the motors that we drove, or did they drive us? A horse approaches. They rise up, straining to raise their rusty armour against the charging forces of now. Free of any mechanical bonds, the horse races forward, not feeling the anguish of metal against salt and sea.

TEE BOSUSTOW

W 10 6/72

BEWARE OF THIN ICE 5:30 min. B&W Sound Rental \$6

Credits: With Christle Semler, Caroline Lancien

"... Director Walter Grauman and Film Editor Gene Fowler Jr. lauded it ("Beware...") and its producer (Bosustow) highly. Most honest criteria came from the producer himself, who termed the picture a "joke."

A Daily Variety review of NET's round table film discussion program "Cineposium." "Beware" and its producer were chosen as the first film and filmmaker for the premier show.

STAN BRAKHAGE

THE DEAD (1960) 11 min. Color Silent Rental \$10

Other Distribution: Cinema 16 (Grove Press).

Brussels International Film Festival, 1964.

"... a very sombre and intense visual poem, a black lyric, if you like, but full of an open dramatic energy which puts it well above a formal or rhetoric exercise on Time and Eternity. In the visual form of the monuments of the Pere-Lachaise cemetery in Paris, the persistent and impenetrable geometric masonry gets to be less a symbol of death than a death-like sensation."

-- Donald Sutherland

"Europe, weighted down so much with that past, was THE DEAD. I was always Tourist there; I couldn't live in it. The graveyard could stand for all my view of Europe, for all the concerns with past art, for involvement with symbol. THE DEAD became my first work, in which things that might very easily be taken as symbols were so photographed as to destroy all their symbolic potential. The action of making THE DEAD kept me alive."

-- Stan Brakhage

DOG STAR MAN (1961 - 1964)

"DOG STAR MAN is the most self-sufficient and innocent film . . . in the sense that Chaplin is. No music is needed to watch Chaplin . . . because his dance is all the music that we need."

DOG STAR MAN is silent in the sense that the greatest silent films are.

In DOG STAR MAN the film itself becomes a dance of editing and moves as the best silent actors do with their physical movements with arm, leg, tongue and face . . . The film breathes and is an organic and surging thing . . . it is a colossal lyrical adventure-dance of image in every variation of color."

-- Michael McClure, Art Forum

PRELUDE: DOG STAR MAN (1961) 25 min. Color Silent Rental \$30

Other distribution: Cinema 16 (Grove Press).

The opening statement, complete in itself, of Brakhage's epic drama of the creation of the universe.

"In PRELUDE, Brakhage achieves a synthesis of all his techniques. In this film of exquisite beauty the images become like words: they come back again, in little bursts, and disappear, and come back again -- like in sentences -- creating visual and mental impressions, experiences."

-- Jonas Mekas

"PRELUDE is a declaration both of the unity of the world (and Brakhage's lyrical feeling of identification with it) and love for woman, expressed in transcendent, cosmic terms. His images here include both the microscopic and telescopic, and range from solar explosions to brief glimpses of the beloved's body . . . the degree of spiritual, cosmic feeling is remarkable. Brakhage has gone further than any of his fellows whose work I have seen." --Paul Beckley, N.Y. Herald-Tribune

"Four basic visual themes dominate PRELUDE:

(1) the four elements, air, earth, fire and water; (2) the cosmos represented in stock footage of the sun, the moon, and the stars; (3) Brakhage's household--himself, his dog and cat, his baby, and particularly his wife's nude body; and (4) artificial, yet purely filmic devices such as painting or scratching on film, distorting lenses, double exposure and clear leader."

--P. Adams Sitney

DOG STAR MAN PART I (1962) 30 min. Color Silent Rental \$30

"In the tradition of Ezra Pound's vorticism, PART I is a Noh drama, the exploration in minute detail of a single action and all its ramifications. The formal construction of the film, the inter-relationships and significance of the images, has been woven on an extremely subtle level. Each shot appears only as an isolated piece . . . appreciated (as) it is understood within the context of the entire mosaic."

-P. Adams Sitney

DOG STAR MAN: PART II (1963) 7 min. Color Silent Rental \$10

"The third movement of Brakhage's masterwork; the extension of the bardic art into living film.. images of life, regeneration . . . spring and early morning."

-P. Adams Sitney

DOG STAR MAN: PART III (1964) 11 min. Color Silent Rental \$15

"The fourth and penultimate section of Brakhage's film myth. The marriage of striving and fertility . . . midsummer and high noon." -P. Adams Sitney

DOG STAR MAN: PART IV (1964) 5 min. Color Silent Rental \$10

"The fall and evening in this cycle of all history, all mankind; returning via a Fall into the generative Dream of PRELUDE. Death, cast into the future by the question, 'What is death like?' is recognized as the lens through which we grasp the limitlessness of life." -P. Adams Sitney

N.B. The complete program of DOG STAR MAN, including PRELUDE and PART I through PART IV, is available for rental at a special rate of \$75. Total running time is 78 minutes.

THE HORSEMAN, THE WOMAN, AND THE MOTH (1968) 26 min. Color Silent Rental \$30

A long myth drawn directly onto the film's surface, which is painted, dyed, treated so that it will grow controlled crystals and mold -- as textures of the figures and forms of the drama --, some images stamped thru melted wax crayon techniques, some images actual objects (such as moth wings) collaged directly on the celluloid . . . so that the protagonists of this myth (as listed in the title) weave thru crystalline structures and organic jungles of the colorful world of hypnogogic vision -- edited into 'themes and variation' that tell 'a thousand and one' stories while, at the same time, evoking Baroque music . . . the primary musical inspiration being the harpsichord Sonatas of Domenico Scarlatti.

LOVEMAKING 40 min. Color Silent Rental \$60

An American Kama Sutra -- Love's answer to filmic pornography . . . four visions of sexual loving which exist in an aesthetic balance of feeling the very opposite of the strip-tease as usually encountered in both Hollywood movies and the foreign, so-called 'Art Film'; a totally new experience.

SCENES FROM UNDER CHILDHOOD SECTION #1 (1967) 25 min. Color Sound and Silent versions Rental \$40 (sound) and \$30 (silent)

"A visualization of the inner world of foetal beginnings, the infant, the baby, the child -- a shattering of the 'myths of childhood' through revelation of the extremes of violent terror and overwhelming joy of that world darkened to most adults by their sentimental remembering of it . . . a 'tone poem' for the eye -- very inspired by the music of Olivier Messiaen. (The visual imagery was inspired by Messiaen -- NOT the Sound Track.)

"I recommend to those interested in the greatest visual experience of this film that they leave the sound track off and look at it silently. I suggest that those interested in studying the 'sound problem' of motion picture aesthetics take this opportunity to experience the film both silently and then with sound track. My study of this particular Section #1 has convinced me to leave the sound track version available -- for 'study' purposes only -- until the entire SCENES FROM UNDER CHILDHOOD, in all its Sections, is completed; and then I will withdraw all sound prints and replace them with the silent version only."

--Stan Brakhage

SCENES FROM UNDER CHILDHOOD SECTION #2 (1969) 40 min. Color Silent Rental \$60

"(A continuation of the above-described work.)"

SCENES FROM UNDER CHILDHOOD SECTION #3 (1969) 25 min. Color Silent Rental \$40

"(A continuation of the above-described work.)"

SCENES FROM UNDER CHILDHOOD SECTION #4 45 min. Color Silent Rental \$60

"(A continuation of the above-described work.)"

DESISTFILM 7 min. 16mm B&W Sound Rental \$10

Internationally acclaimed as the classic of its genre. The camera joins a drunken adolescent party and participates in the expression of desire and frustration.

"The best film in the 1950's; breath-taking camera work; entire cinematic conception and execution is brilliant." --Willard Maas

Also available from Film-Makers' Coop and Grove Press Films.

REFLECTIONS ON BLACK 12 min. 16mm B&W Sound Rental ~~\$10~~ *\$12 price change 3/74*

Award of Distinction, Creative Film Foundation. Prize of the Selection Jury, Brussels International Film Festival, 1958.

A series of terrifying dramas of male-female relationships offset against the background of a New York tenement.

"... a search into the hidden, unspoken, elusive drama of relations among men and women." -- Parker Tyler

IN BETWEEN 10 min. 16mm Color Sound Rental \$5

Music by John Cage.

Portrait of Jesse Collins: a daydream nightmare in the surrealist tradition. Also available from Film-Maker's Coop and Grove Press Films.

FIRE OF WATERS 10 min. 16mm B&W Sound Rental \$10

Sound by Brakhage.

"Inspired by a statement in a letter from poet Robert Kelly: 'The truth of the matter is this: that man lives in a fire of waters and will live eternally in the first taste' -- this film is a play of light and sounds upon that theme." -- Stan Brakhage

Also available from Film-Makers' Coop and Grove Press Films.

THE WAY TO SHADOW GARDEN 10 min. 16mm B&W Sound Rental \$10

Sound by Brakhage.

Blinding himself, a young man escapes his frightening room to enter the even more terrifying beauty of Shadow Garden.

"... creates a tormented, claustrophobic world . . . this wild study of a tortured youth has astonishing moments of brilliance." -- Film #12

Also available from Film-Makers' Coop and Grove Press Films

DAYBREAK AND WHITEYE 8 min. 16mm B&W Sound Rental \$8

Sound by Brakhage.

These two films investigate frustrations in loving, DAYBREAK with a girl as object, WHITEYE with the camera as subject.

"... a winter landscape transforms itself, through the magic of motion, temperament and light, into pure poetry of white." -- Jonas Mekas

THIGH LINE LYRE TRIANGULAR (1961) 5 min. 16mm Color Silent Rental ~~\$6~~ *\$10 price change 3/74*

Brussels International Film Festival, 1964.

"Only at a crisis do I see both the sense as I've been trained to see it (that is, with Renaissance perspective, three dimensional logic -- colors as we've been trained to call a color a color, and so forth) and patterns that move straight out from the inside of the mind through the optic nerves... spots before my eyes, so to speak ... and it's a very intensive, disturbing, but joyful experience. I've seen that every time a child was born ... Now none of that was in WINDOW WATER BABY MOVING; and I wanted a childbirth film which expressed all of my seeing at such a time." -- Stan Brakhage

MOTHLIGHT (1963) 4 min. 16mm Color Silent Rental \$10

(An 8mm reduction print of MOTHLIGHT is available, for sale only, at \$20, from Stan Brakhage, Box #6, Rollinsville, Colorado 80474.)

Brussels International Film Festival, 1964

Spoletto Film Festival, 1966

Essence of lepidoptera re-created between two strips of clear mylar tape: an anima animation.

"What a moth might see from birth to death if black were white and white were black."

"Brakhage made MOTHLIGHT without a camera. He just pasted mothwings and flowers on a clear strip of film and ran it through the printing machine." -- Jonas Mekas

MOTHLIGHT is a paradoxical preservation of pieces of dead moths in the eternal medium of light (which is life and draws the moth to death); so it flutters through its very disintegration. This abstract of flight captures matter's struggle to assume its proper form; the death of the moth does not cancel its nature, which on the filmstrip asserts itself. MOTHLIGHT is on one level a parable of death and resurrection, but most really concerns the persistence of the essential form, image, and motion of being." --Ken Kelman

TWO: CREELEY/MC CLURE (1965) 5 min. 16mm Color Silent Rental \$10

Two portraits in relation to each other, the first of Robert Creeley, the second of Michael McClure. (These companion films were reduced to 8mm for necessary inclusion in XV SONG TRAITS but may also be rented in their original form as here indicated.)

THREE FILMS: BLUEWHITE, BLOOD'S TONE, VEIN (1965) 10 min. 16mm Color
Silent Rental \$10

Includes three short films: BLUEWHITE, "an intonation of child birth"; BLOOD'S TONE, "a golden nursing film"; VEIN, "a film of baby Buddha masturbation."

PASHT (1965) 5 min. 16mm Color Silent Rental \$10

In honor of the cat, so named, and the goddess of all cats which she was named after (that taking shape in the Egyptian mind of the spirit of cats), and of birth (as she was then giving kittens when the pictures were taken), of sex as source, and finally of death (as this making was the salvage therefrom and in memoriam).

NIGHTCATS (1956) 8 min. 16mm Color Silent Rental ~~\$10~~ ^{price change} 3/74

"A bold attempt, full of visual sensibility, to use living animals, unconscious of their roles, as abstract counters in a tone poem of color and chiaroscuro". --Parker Tyler

LOVING (1956) 6 min. 16mm Color Silent Rental ~~\$5~~ ^{1/10}

"The greens of the forest, the flesh tones of the lovers, the browns of earth, the sky and the sun evolve an expression of living in which the light consumes everything except the flesh of loving." --Cinema 16

ANTICIPATION OF THE NIGHT (1958) 42 min. 16mm Color Silent Rental \$35

Prize of the Selection Jury, Brussels International Film Festival, 1958. Bergamo, Uruguay International Film Festivals.

The daylight shadow of a man in its movement evokes lights in the night. A rose bowl held in hand reflects both sun and moon like illumination. The opening of a doorway onto trees anticipates the twilight into the night. A child is born on the lawn, born of water with its promissory rainbow, and the wild rose. It becomes the moon and the source of all light. Lights of the night become young children playing a circular game. The moon moves over a pillared temple to which all lights return. There is seen the sleep of innocents in their animal dreams, becoming the amusement, their circular game, becoming the morning. The trees change color and lose their leaves for the morn, they become the complexity of branches in which the shadow man hangs himself.

"... a film in the first person. The protagonist, like the members of the audience, is a voyeur, and his eventual suicide is a result of his inability to participate in the 'untutored' seeing experience of a child. ANTICIPATION consists of a flow of colors and shapes which constantly intrigues us by placing the unknown object next to the known in a significant relationship, by metamorphosing one visual statement into another. Whenever Brakhage shows a shot for a second time, it gains new meaning through its new context and in relation to the material that has passed during the interval."

-- P. Adams Sitney

SIRIUS REMEMBERED (1959) 12 min. 16mm Color Silent Rental ~~\$10~~ \$12 *price change 2/74*

"I was coming to terms with decay of a dead thing and the decay of the memories of a loved being that had died and it was undermining all abstract concepts of death. The form was being cast out by probably the same physical need that makes dogs dance and howl in rhythm around a corpse. I was taking song as my inspiration and for the rhythm structure, just as dogs dancing, prancing around a corpse, and howling in rhythm-structures or rhythm-intervals might be considered like the birth of some kind of song."

--Stan Brakhage

OH LIFE, A WOE STORY, THE A-TEST NEWS 5 min. 16mm B&W Silent Rental \$6
Three TV "concretes."

Also available from Film-Makers' Coop and Grove Press Films.

THE MACHINE OF EDEN 14 min. Color Silent \$15

"The Machine (of Eden)" operates via 'spots' -- from sun's disks (of the camera lens) thru emulsion grains (within which, each, a universe might be found) and snow's flakes (echoing technical aberrations on film's surface) blots (upon the lens itself) and the circles of sun and moon, etcetera: these 'mis-takes' give birth of 'shape' (which, in this work, is 'matter', subject and otherwise) amidst a weave of thought: (I add these technicalities, here, to help viewers defeat the habits of classical symbolism so that this work may be immediately seen, in its own light): the 'dream' of Eden will speak for itself."

THE ANIMALS OF EDEN AND AFTER 35 min. Color Silent \$35.00

THE ANIMALS OF EDEN AND AFTER was completed about two months ago: it is too mysterious, to me, for me to be able to write anything about it except that it seems to be the best film I've ever made.

THE WEIR-FALCON SAGA 30 min. Color Silent \$30.00

The term "The Weir-Falcon Saga" appeared to me, night after night, at the end of a series of dreams: I was 'true' to the feeling, tho not the images, of those dreams in the editing of this and following two films. The three films 'go' very directly together, in the order of their making (as listed); yet each seems to be a clear film in itself. At this time, I tend to think they constitute a 'chapter #2' of "The Book of Film" I've had in mind these last five years (considering SCENES FROM UNDER CHILDHOOD as chapter #1); and yet these 'Weir-Falcon' films occur to me as distinct from any filmmaking I have done before. They engender, in me, entirely 'new' considerations. I cannot describe them: but there is an excerpt from "The Spoils" by Basil Bunting, which raises hair on the back of my neck similarly:

"Have you seen a falcon stoop
accurate, unforeseen
and absolute, between
wind -ripples over harvest? Dread
of what's to be, is and has been--
were we not better dead?
His wings churn air
to flight.
Feathers alight
with sun, he rises where
dazzle rebuts our stare,
wonder our fright."

DEUS EX 35 min. Color Silent Rental \$35

'I have been many times very ill in hospitals; and I drew on all that experience while making "Deus Ex" in West Penn. Hospital of Pittsburgh; but I was especially inspired by the memory of one incident in an Emergency Room of S.F.'s Mission District: while waiting for medical help, I had held myself together by reading an April-May, 1965 issue of "Poetry Magazine"; and the following lines from Charles Olson's "Cole's Island" had especially centered the experience, 'touchstone' of "Deus Ex", for me: Charles begins the poem with the statement, "I met Death--", and then: "He didn't bother me, or say anything. Which is / not surprising, a person might not, in the circumstances; / or at most a nod or something. Or they would. But they wouldn't, / or you wouldn't think to either, if it was Death. And / He certainly was, the moment I saw him." The film begins with this sense of such an experience and goes on to envision the whole battle of hospital on these grounds, thru to heart surgery seen as equivalent to Aztec ritual sacrifice. . . the lengths men go to to avoid so simple and straight a relationship with Death as Charles Olson managed on/in "Cole's Island".'

EYES 35 min. Color Silent Rental \$35

After wishing for years to be given-the-opportunity of filming some of the more "mystical" occupations of our Times--some of the more obscure Public Figures which the average imagination turns into "bogeyman" ...viz.: Policemen, Doctors, Soldiers, Politicians, etc.: --I was at last permitted to ride in a Pittsburgh Policecar, camera in hand, the final several days of Sept. 1970 -- this opportunity due largely to the efforts of a Pittsburgh newspaper photographer, Mike Chikaris...who was sympathetic to my film show at the Carnegie Institute and responded to my wish as stated on that occasion -- therefore pleaded my "cause" eloquently with Police Inspectors of his acquaintance: my thanks to him, to Sally Dixon of the Carnegie Institute and to the Policemen who created the situation that made this film possible.



BARRY BRILLIANT

SNATAS FARM Color Sound
8:20 minutes Rental \$10

Credits: Music - Savage Grace.

A strange and confusing look at: life, death, birth, race, god and the devil.

A favorite of the Wayne Cinema Guild, Detroit.

RICHARD BRICK

THE CONSPIRACY AND THE DYBBUK 23 min. B&W Optical Sound 16mm Rental \$25
Produced and directed by Richard Brick, edited by Mirra Bank, photographed by Richard Brick, Hart Perry, Peter Davis, sound by Ken Greenleaf, a Silo Cinema, Inc. Production. Also available from New York Filmmakers' Cooperative.

"By the ancient mystical rite of Exorcism the radical Jewish union and Rabbi A. Bruce Goldman dispel the evil spirit possessing Federal Judge Julius Jennings Hoffman, trial judge of the notorious conspiracy trial of the Chicago Eight. Exorcism ceremony on steps of Federal Court House, Foley Sq., New York, intercut with excerpts from speeches of Abbie Hoffman, Jerry Rubin, William Kunstler, Jean Genet, Afeni Shakur, Leonard Weinglass, et al."

THE HOUSE CONSTRUCTION HOME MOVIE 16mm Color Optical Sound Circa ^{23 min}~~15 min.~~
Rental ~~\$20~~ ^{\$25}

A pixilated record of the construction of the filmmaker's home high in the hills of Orange County, Vermont. The summer's labor was the product of many good friends and cousins, including architect Robert Cane. A Silo Cinema film produced and directed by Richard Brick, photography by Richard Brick, Lawrence Burke, and Consuelo Arostegui. Sound by Richard Brick.



DAVID BROOKS

WINTER '64 - '66 1000 sec. 16mm Color Sound Rental \$20

Third Prize, 1967 Ann Arbor Film Festival.

"Door golden night room trees fire drip rain blue horse river snow birds green mountain forest dark room mist car trees window ducks are flying.

"Overtones: Raga Palas Kafi, Grant's, Slug's, Bo Diddley, Jimmy Reed, Raga Rageshri, the wind, Chuck Berry, Marvin Gaye, the Beatles, Piatnitsky Chorus.

"Locales: Nantucket, Kazakhstan, Grant's Nepal, Colorado, Mt. Kearsarge, Iowa, 7th Street."

--D.B.

Also available from Film-Makers' Coop.

MOTHER'S DAY

23 mins. Black & White Rental—\$25 Sale—\$250

First International Experimental Film Competition, Belgium, 1948

One of the first major works of the San Francisco film movement, *MOTHER'S DAY* is a painfully humorous recollection of childhood in which a family of singular adults re-create their infancy by behaving and playing as they did when growing up. Camera, Frank Stauffacher; Music, Howard Brubeck.

"An unusually subtle many-sided film, leisurely yet sharp, poetic and unsparing."

Gavin Lambert, *Sight and Sound*

"Humorous, satirical, and overwhelmingly skillful, this ironic camera exploration of the artist's world of memory, imagination and perception is among the finest, most challenging films yet produced in this country."

Arthur Knight



LOONY TOM

10½ mins. Black & White Rental—\$12 Sale—\$110

Festivals—Edinburgh, Venice, Oberhausen

This little slapstick comedy has become a film classic on both sides of the Atlantic. It pictures the amorous progress of a prancing, baggy-trousered, bowler-hatted, demented and blissfully happy tramp who capers across a sunlit countryside making love to every woman he encounters. Half Rabelais, half Mack Sennett, *LOONY TOM* owes a great deal to the spirited miming of Kermit Sheets as the Happy Lover.

"The funniest little film since Chaplin."

Basil Wright

THE PLEASURE GARDEN

38 mins. Black & White Rental—\$50 Sale—\$300

Prize winner at Edinburgh Festival, 1953; Cannes Festival, 1954

A joyous musical fantasy celebrating Love in the Park and the victory of the pleasure principle over all prudes and kill-joys. One of the most ambitious of independent films, *THE PLEASURE GARDEN* was made in London with a professional cast and shot in the ruined gardens of the Crystal Palace. Producer, Lindsay Anderson; photography, Walter Lassally. Hattie Jacques stars as the fat fairy godmother.

"In Chaplin, Clair, Keaton, Tati we enjoy on a big scale the fruits of the poetic turned comic. Broughton is of their kind, except that he holds more strongly to feeling, makes short cuts they daren't, sees and sings out of himself, and never dilutes a joke or a movement. *THE PLEASURE GARDEN* thus combines the pleasures of Keystone with the love lyric. It springs like the lark, and mingles oddity, grace, satire, and laughter without a dead moment."

Signet and Sound

"It's beautiful, it's on the side of the angels, it's a great testimony for Love."

Allen Ginsberg

ADVENTURES OF JIMMY

11 mins. Black & White Rental—\$12 Sale—\$110

A satiric version of the Hero Quest, about a naive country boy's search for his ideal Love in the big city (San Francisco), with crazy frustrations at every turn. Broughton himself enacts bewildered Jimmy. Jazz score by Weldon Kees; photography by Frank Stauffacher.

"Hilarious, and very witty. Mr. Broughton is an odd bird in the film aviary."

Manchester Guardian

James Broughton



FOUR IN THE AFTERNOON

14 mins. Black & White Rental—\$20 Sale—\$150

Four poetic variations on the search for love, four odd characters living out their daydreams: Game Little Gladys, the Gardener's Son, Princess Printemps, and the Aging Balletomane. Based on Broughton's own poems, this film blends image, music and verse in moods farcical to elegaic. With Ann Halprin and Welland Lathrop. Music by William O. Smith.

"Lovely and delicious, true cinematic poetry."

Dylan Thomas

"The best film poetry ever made."

Willard Maas



THIS IS IT

9½ mins. Color Rental — \$15 Sale — \$225

This is It
This is really It
This is all there is
and It's perfect as It is

A little Zen poem about the Eternal Now and the Eternal Child, a home made fable, a philosophical profundity. Camera, David Myers; sound, Jerry Mueller.

"One of the major mindless delights of the decade, I love it."

Stan Lawder

"May be Broughton's finest film."

Jonas Mekas

DREAMWOOD

45 mins. Color Rental — ~~\$60~~ Sale — Inquire

This film is an adventure into the landscape of dream. The poet hero, setting forth to rescue the bride of his soul, must enter the perilous forest of the Feminine Mysteries. There he encounters various figures of the Great Mother's world such as Artemis, Lilith, Hippolyta, and Hecate. His quest culminates in his union with the Goddess herself, thus bringing about his own rebirth. Photography, John Schofill and Fred Padula; music, Morton Subotnick.

"Broughton's finest film."

Jerome Hill

"This is really It."

C. G. Jung

NUPTIAE

14½ mins. Color Rental — ~~\$24~~ Sale — \$345

First Award, Ann Arbor Festival, 1969

Grand Prize, Yale Film Festival at Santa Cruz, 1969

About the "Great Delight which is also the Great Difficulty," this film celebrates wedding and being wed in three actual ceremonies. The rituals of secular, spiritual and personal magic are framed by the Yang and Yin forever turning and the Alchemical Union of Opposites forever transforming. Beautiful camera work by Stan Brakhage, original music by Lou Harrison.

"Possibly Broughton's finest film."

P. Adams Sitney

THE GOLDEN POSITIONS

32 mins. Color Rental — \$50 Sale — \$650

Grand Prize, Bellevue Film Festival, 1970

First Prize, First International Erotic Film Festival, 1970

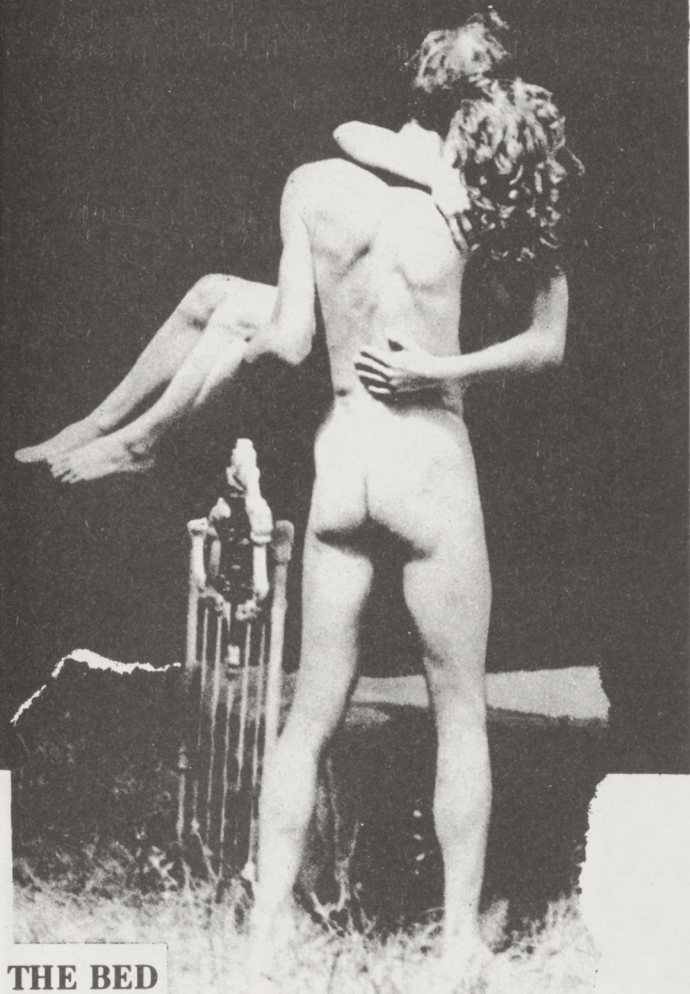
A poetic celebration of the human body, this film contemplates man's basic positions from the sublime to the ridiculous. The form is that of a cantata; the visual style pays homage to Muybridge and other pioneers of cinema. With Ann Halprin, Norma Leistikio and James Brunot. Camera, Fred Padula; music, Robert Hughes.

"THE GOLDEN POSITIONS is a rich, warm, clear statement of humanism. It stands apart from most of the films of the past two decades by its feeling of certainty, positiveness, and completeness. And, most importantly, THE GOLDEN POSITIONS gives us a deep and restful pleasure in the viewing."

Sheldon Renan

"A superb control of the cinema medium with a visual richness and elegance approached by no other film viewed by the judges."

Bruce Conner, Maurice Girodias & Arthur Knight



THE BED

20 mins. Color Rental — \$50 Sale — \$300

Prize winner in 1968 at Oberhausen, Ann Arbor, Yale, Foot-hill and San Francisco film festivals

One of the most lyrically erotic of independent films, THE BED is a merry allegory which celebrates impudently and imaginatively just about everything that could happen in bed (and some things that couldn't) — birth, young love, loneliness, dream and death amid all sorts of hanky-panky from fetishism to plain old lechery. Music by Warner Jepson; camera, Bill Desloge.

"Broughton's finest film by far. It exists in a state of play fully realized."

Stan Brakhage



RUDY BURCKHARDT

"LURK"

1965 b&w 38m \$35



Starring Edwin Denby, Red and Mimi Grooms.

Happy with his luscious daughter Aurora in a rustic setting Professor Borealis has devised an improved brain and is ready to transplant it. From this point the action keeps turning corners. A really great performance by Red Grooms. Photography and direction are highly personal but poker faced. The humor is tenderly black. Burckhardt's fusion of documentary type photography with fairy tale story line is nearer Keystome than avant-garde with its visual honesty and particular virtuosity.

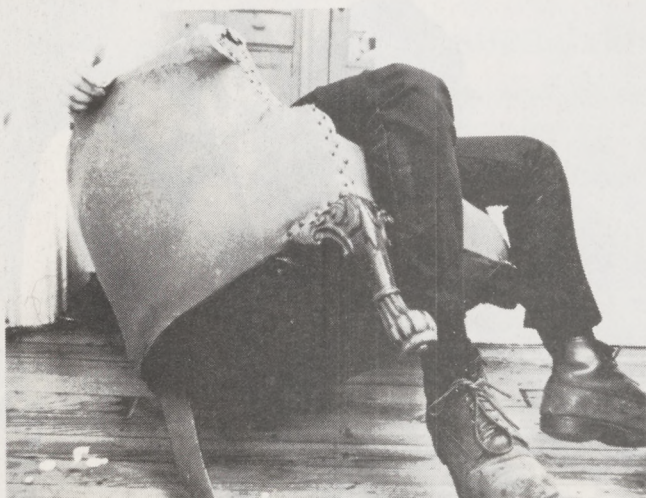
- Edwin Denby

"INSIDE DOPE"

1971 b&w and color 35m \$40

starring William Dunas

What are drugs all about? Here is an answer so many have been waiting for. In the form of a documentary epic this epic document shows their cause and effects, good and bad, and what can be done about it. Must be seen from the beginning.



"MONEY"

1968 b&w 45m \$40

A silent screen type comedy starring Edwin Denby as Hemlock Stinge.

It deals with old Mr. Stinge, the unlovable billionaire and many other characters, rich and poor. It shows the luxury and degradation of New York City and the simple fresh air of Maine. The story can't resist slowing up to look at a girl; it skips a few logical links when it gets too complicated. It is being told by a hard-drinking farmer to his son to inspire him to become a billionaire too. The cast are Burckhardt's friends and the acting by each looks just right. The photography is masterful and draws no attention to itself. The text by Joe Brainard, ditto. The documentary sequences show people and buildings on the kind of real life day when you keep finding comedy wherever you look. Special to Burckhardt is the light touch. The jokes- many small touching ones, others outright gags- are left unexploited and unexplained. The characters are all pretty bad, money is the root of evil, and they ought not to enjoy themselves but they do anyway. The film is clearly unpretentious, free-wheeling and imaginative.

-Edwin Denby



"MADE IN MAINE"

1970 color 8m \$12

A few acres in Maine. Closeup looks at a small lake in the woods, wild flowers, clouds, mosses, ants and mushrooms. The visual richness is fantastic, the objective eye is absorbing. Often cut by glimpses, the second time you see the film you see twice as much, and each time the power and depth of feeling are new.

- Edwin Denby

Like a mescaline high

- Frank Lima

BILL BROWN

YEAR OF THE RAM (1967-68) 30 min. 16mm B&W/Color Sound Rental \$25

Soundtrack: Bill Brown & Paul Oppenheim; Camera: Bill Allen, Bill Brown, Zoe Brown, Loren Sears, Bernie Stoffer.

"Trying to have sound go as far into viewer as screen surface."

--B. B.

"A retinal novel! Marvelous! Wow! Loren Sears' Supper Scene!"

Sure, a novel, why not. Anti-linear and handmade, life and death; Bolinas, California, one of its years on earth.

ROBERT BROWN & FRANK OLVEY

THE TEMPEST 7 min. 16mm Color Sound Rental \$10

A sonata - running horses - Beethoven's Op. 31, No. 2. The single subject varied with optically printed color and multiple superimposition.

1968 Bellevue Festival, Wash. State - Best Short Film.

DAVID BUEHLER

Oh dem bananas!

...is not about watermelons. It is, however, all about snowtire bananas, brabananas, sled bananans, frisbeenanas, airbornanas, manbananas, athletic bananas, mother bananas, yellow bananas, hedonist bananas, excremental-vision bananas, logical positivist bananas, dangling bananas, and Chiquita bananas. Music by Golden Age Troupe of Portland, Ore. This film is continually evolving as new material becomes available.

4 min. Color Sound Still only \$4

* * *

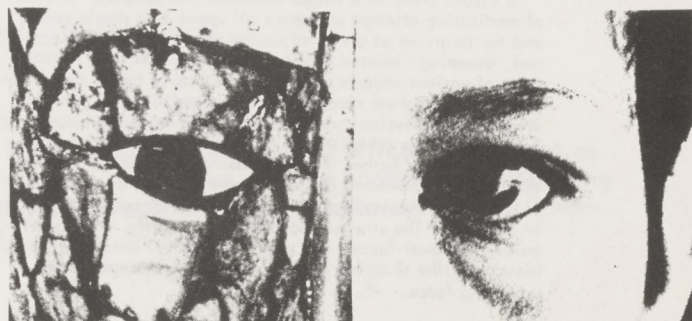
2 Violent Movees, Spiro Agnew, and What do Milk and Fire Have in Common? are available from the filmmaker, **DAVID BUEHLER**, 18 Cleveland St., Arlington, Mass. 02174.

* * *

EL TEATRO CAMPESINO

I AM JOAQUIN

epic Chicano film poem



Corky Gonzales' historical poem dramatized with images of ageless pyramids, revolutionary murals and modern life. Produced by El Teatro Campesino. Awarded "best cultural & historical film" 1970 San Francisco Film Festival; "grand award" 1970 Monterey Film Festival; "best of category," 1970 Foothill Film Festival. 16mm, color, sound, 20 min. Rental: \$40. Sale: \$300.

FRED CAMPER

JOAN GOES TO MISERY

1967, Color Sound 8 minutes \$8.00
With Joan Tollentino and Michael Prokosch

A "short story" film which attempts to describe the states of mind which a girl goes through. Joan gets a key from a boy outside, goes into a strange apartment, removes wig, false eyelashes, makeup; depressed at her appearance, she lies on the bed and eats. The thick colors and sensual images of the film attempt to describe the tense knot of sublimated fantasies and desires which she substitutes for human contact; the simplicity of filming and lack of any calculated technical "devices" try to achieve a feeling of naturalness and believability. -F.C.

"The grooviest part of JOAN is the color, which is swirly-grain-indoor-sunset... The free elements, home movie elements, that I can isolate in JOAN, are jump cutting, and the colors. JOAN, as a character study, is completely believable. It rings right. It's surprising that so few underground films have attempted to portray a character, however so briefly. -Lenny Lipton, "Berkeley Barb".

A SENSE OF THE PAST

1967 Color Silent (project at 16 fps ONLY) 3 minutes \$4.00

A short film description of a room, and the way light (coming through a window) illuminates papers on a desk. With the use of color, camera movement and cutting, I've tried to create a feeling of restfulness and even other-worldly silence; and a hint of other, darker elements - a sense of a violent, though not fully visible past. -F.C.

"No special lighting was used, so Camper's color film is very dark - nearly black much of the time - and the occasional patches of color are far from natural. The darkness is probably the film's major strength, for it produces, along with the fluid motion of the camera, an eerie, disquieting, even terrifying aura which, according to Camper, is similar to passages from James, 'whose passive description of the greatest traumas somewhat inspired the style of the film.'" -Charles Kramer, "Boston After Dark".

BATHROOM

1968-69 Color Silent (24 fps ONLY) 25 minutes. \$25.00

A visual study of a single bathroom (no people). A kind of meditative attempt to reduce all space to a single room, and try to arrive at a way of seeing that space. "Subjective" and "unseeing" blurred moving shots soon give way to static shots of various objects; however, instead of being more "objective" these shots emphasize the impossibility of perceiving an objective physical reality in things; everything seen is part of, and has no existence outside of, an inner psychological world. Rather than progressing to a more objective view of the bathroom, the film progresses to a deeper view of that psychological reality as perceived through the objects in the room. The strange shape of cracks in the wall, peeling paint, a shower faucet and other "mundane" details rendered bizarre by the shooting give that reality a strange, even terrifying force. -F.C.

DAN POTTER

1967-68 Color Silent (24 fps ONLY) 39 minutes \$35.00

A film of a single character and situation: a boy in the woods as the seasons change from summer to late fall. At first glance, it might appear to be a film portrait; indeed the opening one third has many close-ups of his face. But these shots are balanced by a variety of equally close shots of various natural objects - leaves, flowers, a flowing brook. As the film progresses he is seen more and more in medium and long shots, becoming more fused with the surroundings, until at the end he is totally absorbed into the now-barren forest.

I cannot clearly isolate verbal themes from the film. There are very few obvious visual "effects" or changes in the shooting, and the edited rhythms achieve neither a simple sense of "flow" nor do they encourage the audience to "participate" in the scene. Yet I feel that the film's value is in its visual expression, and to me that expression gives the boy-woods situation a mystical quality, a kind of force, which has no simple translation. One meaning that a viewer might find is a progression from the man-centered closeups isolating the boy's face and specific forest objects early in the film to a position in which the camera sees "everything" in the larger forest rather than single specifics. The film as a whole is very introspective and contemplative; actions are repeated, dissolves appear to lead to no transitions in time. Shots of the same object from different angles are often cut between, in an attempt both to establish the continuity of objects independent of cutting and create a sense of editing not as something which allows changes in location but as a means of imparting an abstract sense of rhythm to the film. While filmed in different locations in both Massachusetts and Connecticut, one feels the forest in the film as a continuous entity which relates not to any "real" woods but to the strange presences which the boy's face and surrounding nature take on in the film. -F.C.

WELCOME TO COME

1968 Color Sound 3 minutes \$4.00

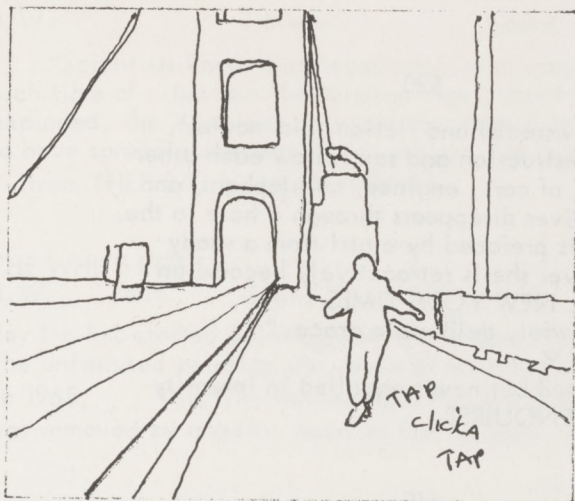
A film which appears to be very simple, but suggests more than it answers. A film about the eye's ability to move subjectively from one place to a completely different one; about the imagination's power to discover and enter "other worlds" hidden amidst the surface clutter of everyday surroundings. -F.C.

"...one of the most successful tours de force ever promulgated on the U.S. screen... consists of only one shot - a long zoom which begins inside a house, continues to a window, and then concludes outdoors. The shifting expectations, some horrible in nature, which it manages to evoke in a spectator during its incredibly-brief running time are heightened by an astute use of the Beach Boys' recording which provides the title. A natural for festival and art house use, "Welcome to Come" is a prospective small classic." -Stuart Byron, "Variety"

"...a totally self-contained transformation. I would call it more metaphysical than abstract, but it is certainly very powerful. In fact it is the ONLY scene in any movie by anyone I know that gives me a sort of religious 'beyond myself' feeling. Perhaps I should say 'within myself'. If the greenery were always in focus it would just be a trip out of the window, but as it is it starts with a cluster of brown memory-objects that are centered around an unfocused unfocused green area, which is the key but which is not conspicuous. As we are hypnotically drawn into that area it becomes more out of focus, until we are in the midst of that past that is too dimly remembered to become rationalized. Then revelation, we are in nature. We have not gone out the window, but have rather been transported from one universe to another... we are IN the leaves... By memory I don't mean the past so much as the unconscious." -Peter Coonrad

WITHDRAWN
6/75

KIT CARSON



THE LONG DISTANCE SOFT SHOE

3 1/2 min. B/W Sound \$5 Rental

A super light lyrical entertaining quickie film (no sex) of a Golden Gate soft shoe crossing film by Kit Carson, with memorable mouth harp by Richard Webb.

WALTER CHAPPELL

THE DOLL B/W 20 min. Sound Rental \$30

By means of the strangest sounds one enters and crosses the threshold into the world of THE DOLL. The archetypal doll isolated from the childhood, lost among found objects, remembers her own labyrinth of fantasy and solitary desire. A startling enigma of beauty and depth of sound. Sound composition of Tibetan Horn Rituals.

ROBERT CITRON

VIGELAND ON LIFE 8 min. 16mm B&W Sound Rental \$10

One of the TEN BEST films of 1965 of the Photographic Society of America. Awarded a Gold Star in the 1966 Amateur Cine World (London) Festival.

"While VIGELAND ON LIFE ranked near the bottom of the popularity poll (at the Amateur Cine World Festival), it was the most controversial. The people who applauded felt that the thoughts Robert Citron of South Africa tried to illustrate in his film were about beauty, life and love. The people who walked out interpreted it to be about sex. Excerpts of Kahlil Gibran's philosophy were combined with the nude figures of Gustav Vigeland's sculpture. The poetry-or-pornography controversy inspired by the film proves it had an impact. And it must have been cinematic, or Citron could not have made so many viewers uncomfortable with his perfectly stationary bronze people."

--Camille J. Cook

Also available from Film-Makers' Cooperative.

R.G. CLARKE

SUNDAY AT THE PARK 16 min. B&W Sound Rental \$16

A view of nudism from within the movement, it has been described by an officer of the ASA as "the finest film description of social nudism I have seen ... an open, frank, honest and compelling documentary." It was made with libraries and universities as the intended audience and has informative commentary and background music.

SHIRLEY CLARKE

BRIDGES GO ROUND (1958) 3-1/2 min. 16mm Color Sound Rental \$10

Music by Teo Macero.

"By my standards, Miss Clarke's picture, an eerie close-up of the metropolitan bridges, is extraordinary. A film that captures the bizarre magic of man-made spans with the movement of a lightning clap and with the same terrible beauty."

--Howard Thompson, NY Times

"A new creative development ... truly excellent." --Mr. Hugh Gray, Dept. of Films, UCLA

BRUCE CONNER

A MOVIE (1958)

B/W

12min.

Sound

\$20

"...a montage of found materials from fact (newsreels) and fiction (old movies). Cliches and horror make a rapid collage in which destruction and sex follow each other in images of pursuit (cowboys and Indians, all kinds of cars, engines, an elephant) and fall in (parachutes, bombs, planes) until finally a diver disappears through a hole in the bottom of the sea -- ultimate exit. The entire film is prefaced by a girl from a shady movie lazily undressing. By the time A MOVIE is over she is retroactively become an Eve or Circe or Prime Mover." -- Brian O'Doherty, NEW YORK TIMES

"There is in certain dreadful scenes a kind of awful, deliberate grace."

-- FILM QUARTERLY

"The first film collage of its kind -- often imitated but never equalled in intensity and truth."

-- PHILADELPHIA ENQUIRER

REPORT (1963-7)

B/W

13min.

Sound

\$15

"Conner is the most brilliant film-editor of the avant-garde. In REPORT he has used newsreel footage and radio tapes of President Kennedy's assassination to produce a thirteen minute movie that captures unbearably, yet exhilaratingly, the tragic absurdity of that day."

-- NEWSWEEK

"The film masterpiece to come out of the Renaissance."

-- Lenny Lipton, BERKELEY BARB

COSMIC RAY (1961)

B/W

4min.

Sound

\$10

"Filmmakers, from Robert Nelson on down, have been trying to re-make COSMIC RAY -- four minutes long, but so compact, complex and fast that it seems 15 minutes. A dancing girl -- nude, half-clothed or stripping -- gyrates to Ray Charles' 'What'd I Say.' Machine gun rapid cutting..." -- Gene Youngblood, L.A. FREE PRESS

"It is a pop-art masterpiece, with sophistication of means, a control of ambiguous effects and expressive intent far removed from surrealism. Conner clarifies the artistic usage of reality -- objects and photographs and film clips -- in a new way of coping with the environment."

-- Brian O'Doherty, N.Y. TIMES

"Bruce Conner, a West Coast painter and sculptor, has assembled some of the nudest nudes ever shown on a screen -- beautiful, sexy girls who stroke their breasts and flaunt their pubic hair for the delectation of the audience -- and quick-cuts these as collage elements in his 4 minute COSMIC RAY. Set to the wailing of Ray Charles, and intercut with snippets of everything from the flag raising at Iwo Jima to a Mickey Mouse cartoon, the film fashions a pop-art parable of love and death that is at once ebullient and sobering but never for a moment pornographic." -- Arthur Knight, PLAYBOY

VIVIAN (1961)

Available only in 4 FEM PKG (A)

B/W

3min.

Sound

\$7.50

DaVinci thought he caught her smiling. Vivian Kurz, just in case.

BREAKAWAY

B/W

4min.

Sound

\$10

Vocal and choreography by Antonia Christina Basilotta. Music by Ed Cobb.

LOOKING FOR MUSHROOMS (1961-7)

Color

3min.

Sound

\$10

WD 11/13

Famous documentary containing full information, coffee can, light, maps, passwords, invisible fingers, flaming apple-jellies, shiny elbows, upsides, etc. Special effects by Isaura Nava, Rancho Del Cura, Huatla De Jimenez, Mexico.

"Say High to the dog." -- John Lennon

PERMIAN STRATA

B/W

3:50min.

Sound

\$10

"Scientists know that occasional interludes of violence overtook the earth. One such time of crisis was the Permian Age, about 250 million years ago, when volcanoes exploded, the Appalachian mountains reared in North America, and glaciers are thought to have spread across equatorial Africa, South America and India."

-- from THE SEA, by Leonard Engel

THE WHITE ROSE

B/W

7min.

Sound

\$10

Jay De Feo started painting The White Rose in 1957. The unfinished painting was removed from her studio in 1965. This film was shot the day the painting was removed by angelic hosts to the Pasadena Art Museum.



This is Bruce Conner shooting THE WHITE ROSE

4 FIVE FILMS BY BRUCE CONNER (A)

~~23min.~~ 19m

~~\$40~~

\$35

VIVIAN

PERMIAN STRATA

COSMIC RAY W/D 10/74

A MOVIE

TEN SECOND MOVIE

4 FIVE FILMS BY BRUCE CONNER (B)

~~32min.~~ 27m

~~\$50~~

\$40

~~LIBERTY CROWN~~ W/D 2/74 poor sound

THE WHITE ROSE

REPORT

LOOKING FOR MUSHROOMS

BREAKAWAY

quality

KARL COHEN

THE BEDROOM (1967-1970) 2 min. 1 sec. 16mm Color Sound Rental \$5

THE BEDROOM is an experimental film that might be described as a stream of consciousness trip around one room of my former residence in Iowa. The room contained many unusual objects: works of primitive art from Mexico and the Pacific Islands scattered about along with photographic and electronic equipment, posters, etc. Various inanimate objects were "animated" through changes in lighting and other techniques.

The film, completed in 1970, was made in Super 8 and enlarged to 16mm. The sound track, from an album by the Grateful Dead, suggested the tempo of the "action" and the rate of cutting.

The film is available for purchase from the filmmaker.

Festivals: Refocus, University of Iowa, Honorable Mention, 1970. Baltimore Film Festival, II, 1971.

TOMPKINS PARK 8 min. Color Sound 16mm Rental \$8

TOMPKINS PARK is an experimental documentary about the thousands of young people who enjoy outdoor rock concerts. The film begins with a visual record of the weekly concert/dances held at Tompkins Park in New York's East Village in August, 1967. The film then takes off into the world of fantasy, suggesting where minds might wander in the midst of the excitement. The film, edited around music by the Grateful Dead, reaches a frenzied strobing climax before returning the viewer to the park.

The first part of the film was shot in Super 8 and later blown up to 16mm. The fantasy sequences took several months of germination to reproduce the desired emotional experiences; the film was not completed until 1971. Sale price: \$84.00.



EVOCATION by Bob Cowan (1966, Color, 10 min.) \$12
 A tribute to overwhelming nature, this film is rich in both color and sound. A combination of original footage and images from science texts.

"...A cosmic poem, essentially musical in concept..." -- La Presse (Montreal)

Kent Film Festival Award, 1966

RIVER WINDOWS by Bob Cowan (1966, Color, 18 min.) \$20
 With Jimmy Loubriel and "underground" stars George and Mike Kuchar and Donna Kerness. Filmed in Bear Mountain and Provincetown.

A film counterpointing the hard reality of the present with the fantastic actuality or imagining of the idyllic past. This is best realized in the halting transition from the journey through time back to the watery one that evoked it. -- Ken Kelman

"...a kind of rural feast, almost orgiastic, which recalls certain moments of Renoir's 'Dejeuner sur l'herbe.'" -- La Presse (Montreal)

Kent State University Film Festival Award, 1966

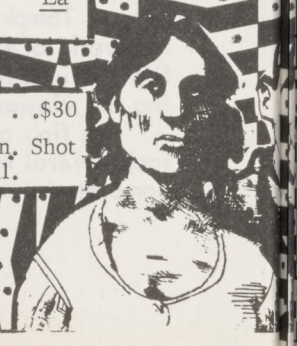
JANGLEFLEX by Bob Cowan (1968, Color, 9 min.) \$10
 An abstract, rhythmically cut film with various images of women, some of whom are dancers. The sound track (semi-electronic) is composed by Cowan. With Simone Whitman, Jane Elford, Joy Genz, Donna Kerness.

ROCK FLOW by Bob Cowan (1968, Color, Sound, 9 min.) \$10
 "The first part of Rock Flow was made for a multi-image sequence to be shown at The Electric Circus in New York in connection with the opening of a boutique there. After it was over I reshaped the footage, adding new material and a track by The Chambers Brothers who also appear in the film. Underground film star Donna Kerness appears briefly with her husband who designed most of the fashions." (Bob Cowan)

It seems to me that a central element of Bob Cowan's films is a kind of physicality, perhaps more accurately described as anti-physicality. Rock Flow is full of close shots of people. Yet rather than representing them in an "objective" physical way, the film gives them a kind of anti-sensuality. The physical nature of people and things is established by Cowan as a source of pain. This comes through very strongly in his cutting; the rapid-fire cuts between the same two objects, the way he cuts from oppressively close shots of one object or person to an equally close shot of another; each of his cuts are dramatic, painful, even violent. Similarly, the way he isolates portions of people (the camera moving in on a girl's torso) suggests a hostility toward the physical nature of man. Rock Flow begins with a rock concert, filmed in apparently straightforward fashion. Were it not for the pervasiveness of Cowan's style, for the intensity of his seeing, this would just be another underground rock documentary. In the second half of the film he intercuts abstract shapes with increasingly fragmented views of the people. Rather than trying to create a psychedelic op art film with lots of great patterns (the mistake of simplicity that far too many "independent" film-makers make), Cowan is using these shapes to develop his point further. It's kind of a wish, a vision, of flesh being replaced by something else. There is a shot further on of a girl's black dress, shining silver due to reflected light, while her hands rub her breasts. We do not see her face or legs. Cowan isolates, breaks up, and even tries to replace people (the abstract forms in Rock Flow). He ends the film with an old drawing of a man and woman sitting happily together; the drawing is gay, like a cartoon. This is a remarkable image, hard to account for completely, but there are two effects I can isolate--a kind of joke, a final comment; and the ultimate step in the film's reduction process: whole people, to parts of people (viewed with increasing hostility), to abstract shapes and finally to a flat and "unrealistic" view of people again; this time they have no real bodies; we are seeing only their "essences"; they have become objects of art. -- Fred Camper

".....a captivating document in which rapid editing gives intensity to the concept." -- La Presse (Montreal)

EARTH SONG by Bob Cowan (1970, Color/BW, 25 min.) \$30
 A dance-music-processional homage to the life force, a unification of nature and man. Shot in San Francisco, Yosemite and New Mexico. Made on a grant from the Canada Council.



REMEMBRANCE AND GOODBYE by Bob Cowan (1968, Color, Sound, 9 min.) \$10

"A personal melancholia concerning the death of my mother with my own personal memory images of school, home, lost first love and fears of my own obliteration. Made on a \$750 grant from the Canada Council." (Bob Cowan)

On the simplest level, *Remembrance and Goodbye* juxtaposes images of the past (black and white photographs) with the present (in color), with a rhythm that could only be taken as the meditations or wanderings of a single mind. However Cowan develops a contrast between the color images, often moving shots, with spatial depth; and the black and white images, which are flat snapshots. The depth-of-field of the color sections, work to make them seem more distant, even unreal; and the strange, heavy red tint of the color adds to this effect. The black and white snapshots, by contrast, are immediate; they are cut in with the color sections with stinging precision, imposing themselves on the mind; so that the most real thing in the film becomes the memory of what they represent. The rest of the world, the present reality, is transformed by the mind's (camera's) eye into an evocative, flowing state, conducive to dream, or remembrance. -- Fred Camper

"...a respectful homage, made with formal vigor....his films are searching to express fully all of life's manifestations, but we feel also a sense of despair, which at times seems to haunt him..." -- *La Presse* (Montreal)

SOUL FREEZE by Bob Cowan (1967, black-and-white, sound, 25 min.) Rental \$25

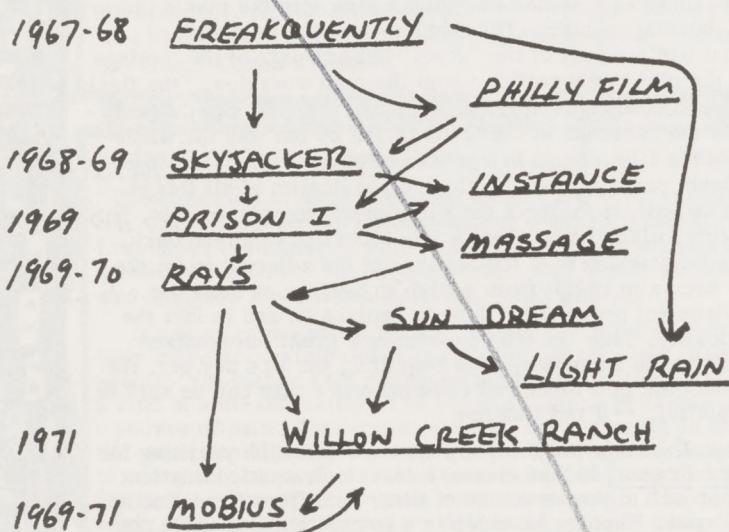
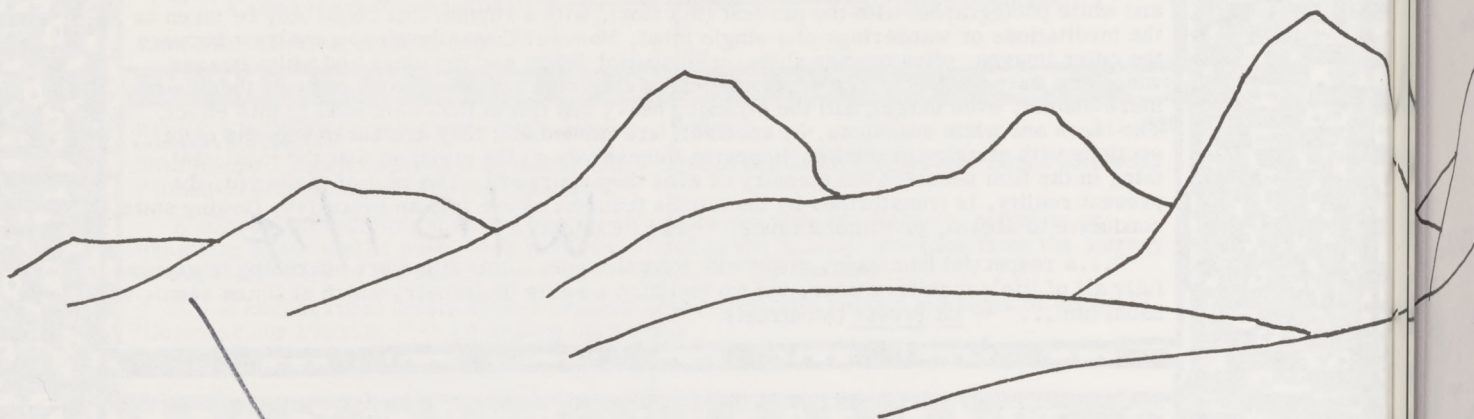
Soul Freeze is Cowan's masterpiece to date, and one of the most consciously anguished of films. It is centered around a man who is being "tempted" by female sexuality. But it begins not with the man, but with two mythic images: a woman carrying a sign with the man's picture on it through the streets, and white, burning candles. This kind of imagery is contained throughout the film; things appear that are not part of the "story" but are part of the feelings that Cowan draws from his "story": the girl in the coffin, whom the man worships, "the flesh being cut up, the geometrical shapes and finally the burning picture at the end. But Cowan's ideas are expressed most fully not by the presence of these things but by the way the whole film is shot and cut. To the subject of the film Cowan brings exceptionally violent feelings concerning the existence of human flesh; perhaps, concerning the physicality of all things. The violent cuts, images flashing on and off, throughout the film, partly expresses this. But it is also contained in the shooting style, which turns objects into blocks of light and dark. The borders of these objects seem to be clashing with the borders of the adjacent ones; the conflict, accentuated by the cutting, seems to result from a wish to destroy or deny the physicality of all things. But Cowan does not propose anything to replace it; and in fact the film is inextricably tied to that physicality. Thus the film expresses a great internalized violence, an intense sense of pain; but at the same time it is beautiful, for like any art, the pain is more than simple pain, it comes out of a form that contains more than can be said in words and it is the form which is beautiful. -- Fred Camper

"Bob Cowan shares some of George Kuchar's preoccupations, especially the yearning for the flesh. In the case of his film, *Soul Freeze*, he has chosen a classic dramatic situation: the temptations of a priest. In his approach to the structure of film, he differs from Kuchar, and reminds one of Kenneth Anger's work. That is, he exhibits a complete and mature control over the symbolic design of his film images. Aside from this technical control what is impressive about *Soul Freeze* is the understanding Cowan demonstrates of the psychology of temptation. The moral world of the priest is, from the first, ambiguous; acting upon the holy image he has of himself, he attempts pure adoration of the flesh, which naturally develops into stages of self-seduction. Cowan's film is too complex to attempt an analysis here. However, let me say that Cowan, presenting the priest as he moves from shallow purity through conventional temptation to sexual capitulation that ends in impotence and the priest recognizing his hatred of the flesh and purity, demonstrates a quality of insight rare in any of the artistic mediums today." -- Barry Callaghan, Literary Editor, *Toronto Telegram*

Soul Freeze is a tough film--in the best sense of the word--and the images and the composition and development--all of it is rough and crude, and it's as though any image, even if it's only somewhat right, will do as long as it's going to carry along on the ideas and the film poem. And this kind of toughness about putting this stuff together adds to the meaning and to the force and vitality...There is a guts and vitality in this movie that's very, very different from the carefully crafted movie of the Grand Prize Winner. This has another meaning because of this difference. There are no apologies for amateurism in terms of technique, design or photography--like this really doesn't matter, and in this film it doesn't matter in a sense that adds a dimension to its poetry. It's not primitive. It's very sophisticated. As a matter of fact, it even has a particular kind of New York sophistication...I think I could have told it came from New York right away because of a style that has developed in this particular kind of cinema, and it's beautiful and raw and very forceful and very powerful. Some of the images of my first impression of the first ten minutes were excruciatingly long...but finally, the force and power of the film itself just knocked this all out of the way so that the compelling direction of the ideas that were expressed--a rough-hewn quality--made them even more daring or more heavy in terms of the impact. Anyway, it's just a really neat film. -- Robert Nelson.

Second prize (\$300), Bellevue Film Festival; 6th Ann Arbor Festival, \$50 Award; Award, 1968 Festival of New Cinema (University of Illinois); Award, 1968 Kenyon College Film Festival (Ohio).





FILMS BY NEELON CRAWFORD

SKYJACKER, PRISON I AND RAYS FORM A TRILOGY.

SUN DREAM IS THE FIRST OF A SERIES OF ONE MINUTE FILMS
DESIGNED TO REPLACE TELEVISION COMMERCIALS.

WILLOW CREEK RANCH IS PROJECTED AT SILENT SPEED.

IN MOBIUS THE TAI CHI CHAUNG STUDENT IS MICHAEL ANTON
AND THE GUITAR SELECTION AT THE END IS WRITTEN
AND PLAYED BY GORDON FANKHOUSER.

W/D
9173

MOBIUS (1971) 18 MINS. COLOR SOUND 16mm \$21.00 cc NY
WILLOW CREEK RANCH (1971) 4 MINS. COLOR SILENT 16mm \$6.00 cc NY
SUN DREAM (1970) 1 MIN. COLOR SILENT 16mm \$3.00 cc NY
SKYJACKER (1969) 10 MINS. COLOR, SILENT 16mm \$12.00 cc NY
PRISON I (1969) 10 MINS. COLOR SOUND 16mm \$12.00 cc NY
RAYS (1970) 10 MINS. COLOR, SOUND, 16mm. \$12.00 cc NY
INSTANCE (1969) 3 MINS. COLOR, SILENT 16mm \$5.00 FM
MASSAGE (1969) 3 MINS. COLOR, SILENT 16mm \$5.00 FM
FREAKQUENTLY (1969) 9 MINS. COLOR, SOUND 16mm \$12.00 cc
PHILLY FILM (1968) 10 MINS. B+W, SOUND 16mm \$10.00 FM
LIGHT RAIN (1970) 6 MINS. COLOR, SOUND 16mm \$8.00 FM

CC = CANYON CINEMA NY = NEW YORK FILMMAKERS COOP

FM = FILMMAKER ONLY

Neelon Crawford

PAUL COX

MATUTA (1967) 13 min. 16mm Color Sound Rental \$13

Credits: Direction, script - Paul Cox. Camera, editing: Eddie Van der Madden.
Mannheim Festival 1968.

Three drunken guests on their way home from a party encounter beautiful and horrifying fantasies.

TIME PAST (1968) 9 min. 16 mm B&W Sound Rental \$9

Credits: Direction, script: Paul Cox. Camera, editing: Eddie Van der Madden.
Past experiences are captured in a series of real events.

RAY CRAIG

ON THE BENCH 9 min. 16mm B&W Sound Rental \$10

Original music, Robert Ralston; now plays first piano on TV for Welk.

An experimental science fiction film. Loaded with special effects. Here's what happens to a man when he goes too far when dealing with an alien. A man insensitive to a member of another race.

SIGNS OF THE TIMES 8 min. 16mm B&W Sound Rental \$8

The outer-directed man runs amuck.

CARNAGE 30 min. B&W Sound Rental \$30

Credits: Ray Craig -- Producer-Director plus 40 helpers.

Other Distribution: Center Cinema Coop, Chicago; N. Y. Co-op.

The revolution in the post-mechanical age.

ND 10/73

RAY CRAIG AND DON GLUT

SPY SMASHER VS. THE PURPLE MONSTER 12 min. B&W Sound Rental \$12

Credits: Don Glut, Director, writer, actor; Ray Craig, Producer.

Other Distribution: Center Cinema Coop, Chicago. N.Y. Co-op.

Super spoofs versus the super spoofs.

GEORGE CSICSERY

WITH CATHERINE 7 min. Color Sound Rental \$15

Catherine's reality probes a dimension of fantasy that has come to life in Berkeley. A life in which collective energy colors and raises the flag of personal freedom. Move through a day full of people and dreams. A day full of changes with Catherine. A moment to moment celebration of ecstasy.

JON CUTAIA

RITUALS (1966 - 1969) 12 min. B&W Sound Rental \$15, \$36 weekly

Credits: Direction, script and editing--Jon Cutaia; Camera--Maurice Bar-David; Cast--John Ruvolo and Bette Stig-Olsen; Music--Yusef Latef and Erik Satie; Narration--"To is a preposition, come is a verb" --Lenny Bruce.

Other Distribution: Filmmaker's Cooperative, N.Y.C.

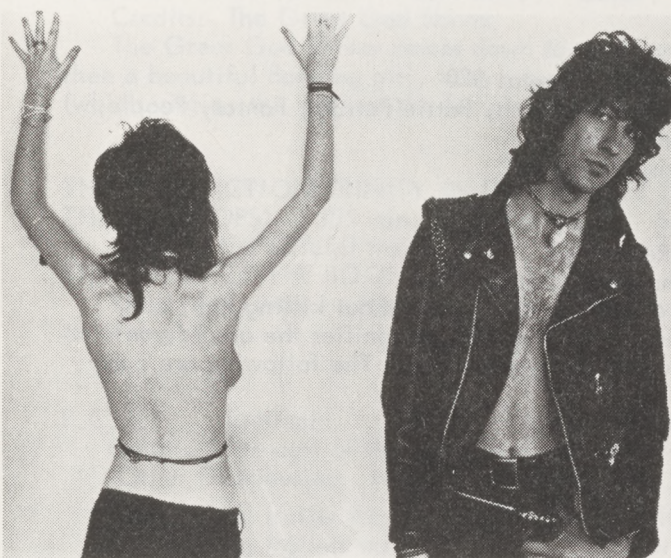
"Ruthless and funny . . . the most famous of all UCLA banned student movies. For several years it was locked away with even the filmmaker not allowed access. But now it has been liberated." --Richard Whitehall, L.A. Free Press, July 4, 1969.

In 1966 RITUALS was "voted one of the all time best movies of the UCLA film department." --Nat Freedland, CAVALIER, Feb./68. Conservative members of the faculty subject to pressures from politicians in Sacramento and perhaps themselves a little nauseated at the realism of a sequence depicting the frustrated girl freaking on acid, via a razor blade, ordered the film banned. After two years of negotiation with University officials, Cutaia finally secured its release.

STAN DALBY (Australia)

SHOOT SHOOT SHOOT (1967) 3 min. 16mm Color Sound Rental \$4
Credits: Direction: Stan Dalby. Camera: Frank Radd.
Progress during the creation of a painting by David White.

SANDY DALEY



ROBERT HAVING HIS NIPPLE PIERCED

Directed by Sandy Daley -1970

16mm · color · sound · 33 minute

the cast: Robert Mapplethorpe Patti Smith. David Croland.

"Indeed the only really sane, human film of the week - is a little half-hour offering...called Robert Having His Nipple Pierced (director, Sandy Daley), in which a homosexual, suitably soothed by his lover, has a nipple ring inserted while on the soundtrack, his girlfriend talks splendidly at random about her bizarre childhood and sexual experiences. A lot of it is riotously funny, and peculiar though the people involved are, at least you feel that they are real and that their lives make a sort of sense, if only to themselves."

- John Russel Taylor
The London Times

rental: \$50.00
distributed in England by: Twenty Four Frames, London.

still photo: Judy Linn

RODGER DARBONNE

Rodger Darbonne: BUTTERFLY BOY

Color 8 1/4 minutes Silent Rental \$10
16mm @ 24 fps (11 min @ 18 fps) on 400 ft reel

The second (August 1969) of the AUTOBIOIMAGERY film series, this comedy was done in relief to "KNOCK KNOCK". I had great fun shooting it at Gosport, getting in touch with my own ridiculousness, including my want to make films. This one has to do with sheer impulse as a response to stimuli. The Butterfly Boy makes a dramatic entrance down a long flight of stairs and it's downhill all the rest of the way. Two cents, a high-pressure hose, a loyal dog, and a dying vine all help the Butterfly Boy learn that water makes the flowers bloom in funniest places. Overlooking all (with good reason) is a wild man and a perverse finger of fate going in some other direction.

..."Uncle Rodger, you're silly!" --Alícia Darbonne

Rejected, Foothill Film Festival, 1970



Rodger Darbonne: AUTOBIOIMAGERY 2

Color 16 1/2 minutes Silent Rental \$25
16mm @ 18 fps (12 1/2 min @ 24 fps) on 400 ft reel; or 88mm, same specs

This reel contains the last two (May 1970) of four films comprising the AUTOBIOIMAGERY series, representing four major relationships in my life with each film probing a distinct stage of how I experienced my self. They are extremely personal films and I required myself to make them completely alone, except commercial processing. Sheer ego. This reel contains "THE FROG PRINCE", exploring the fantasy of sexual dependence as a response to loneliness, and "INCIDENT AT THE MARINE BIOLOGICAL LAB", concerning existential awareness as a response to birth. Explicitly graphic (in fact exhibitionistic), they are extreme auteur films for mature audiences. Filmed at Gosport, the L.A. River, and Sea of Cortez. Rejected by Foothill 71. "...easily the most pretentious and ponderous 12 minutes of film I have ever seen ...only interest arises from the fact RD is responsible for (everything), all of which can most charitably be called embarrassing...." --Lloyd Steele, L.A. Free Press.



CONNACHT DAVIS

FRISCO FREAKOUT 14 min. Color Sound Rental \$14

Credits: Produced and directed by Connacht Davis; Camera --Mark Davis; Sound, lights, special effects--Ray Andersen; Constructed paintings by William Bowman and paintings and sculpture by Mel Hanson, Courtesy Green Gallery.

Other Distribution: N.Y. Filmmakers Cooperative

Screened at San Francisco Film Festival, 1967. Nighttown in Triplicate.

HERB DEGRASSE

BLINDMAN 18 min. 16mm B&W/Color Silent Rental \$20

Credits: The blindman, Harvey McGill; The Girl in the church, Pattie Petrant; Fantasy People, Jeanne Cluff, Karyn Pederson, Susan Lawrence, John Burton.

A filmmaker goes blind and is caught in his own visualizations.

KILLMAN 15 min. 16mm B&W Silent Rental \$10

Credits: John Burton, Marsha Dachschrager, Francis Pang, etc.

The last hours of a homicidal maniac. Incapable of talking to a man without killing him, or of making love to a woman, he ogles at a rape at the end of the film. He personifies the absurd conclusion of the sexual depravation which exists right now in our sick society. The following are comments made by anonymous people about this film:

"This is the best film you've made yet, Herb."

"It's too episodic."

"Yecch."

UNTITLED #1 2-1/2 min. Color Silent 24 fps Rental \$5

Experiments done for my longer film, VENUS.

THE LAWYER (1968) 45 min. 16mm B&W/Color Sound Rental \$50

Credits: Craig Menefee (No relation to Emory), David Bromige, Lynn Menefee, Larry Snyder (as that insidious singing priest who beats up all the sinners), Kerri Tegman (as Titania Queen of the Amazons), Torben Larsen (as the public prosecutor) and another cast of thousands with screams and yells and breaking glass and screaming women. Dialogue by David Bromige and Herb de Grasse.

PART TWO OF THE CRUCIFIXION TRINITY (PART ONE: THE COP, PART THREE: THE CHRIST OF THE ROOFTOPS)

"I call to your attention THE LAWYER, a brilliant study of revolution. De Grasse is one of the few didactic experimental ground filmmakers. He is able to get to the heart of matters. In THE LAWYER, he has laid out thesis and counter-thesis, discussing society and revolution, and from it all he has practically dramatized Fanon, or turned WRETCHED OF THE EARTH into an American nightmare." --Lenny Lipton, Berkeley Barb, Oct. 25, 1968.

VENUS (1969) 31 min. 16mm Color Sound Rental \$40

Credits: Diana Fortier, Bob Giorgio, Peter Tenney, Christian Hansen, Arthur Kessner, Laffing Water, John & Sally Sheehan, Doug and Cathy Hull, Susan Lawrence, Arthur Pollock, RIMAS Tumasonis, Kerri Tegman, Ruth Laing.

The myth of Venus -- Aphrodite -- Ishtar. There are many myths. The film at times seems not to follow the myth, but the myth is there. A very erotic film.

"...represents a significant advance for De Grasse. He breaks with the narrative structure of his former films, and enters a realm hitherto inhabited by Anger and Marcopoli; that is, myth."

--Lenny Lipton, Berkeley Barb, Jan. 24, 1969.

THE WAR 11 min. Color Sound Rental \$12.50

Credits: Cast: Jeanne Cluff, Francis Pang, Craig Menefee and West Robinson. Also the people of Oakland, the Black Panthers and the participants in the Vietnam War.

"Then, a film called THE WAR. A very sensitive and fine film. An oriental boy, maybe Vietnamese and a Caucasian (whatever that means) girl on a hillside. Lovemaking handled with a great delicacy and joy. Then Intercut, a Negro man and a white man battling for possession of a knife and scenes of war. A prisoner being killed. Under the sound of Dylan. A good film."

--Gene Fowler

"... The film is tight, well shot, with fine color values. You can feel the LOVE-BEAUTY HATE-HORROR contrast very nicely..." --Max Goldcrab, Good Times, December 11, 1969

THE DANCE OF SHIVER 3:20 min. Color Sound Rental \$5

Credits: The Great God Shiver

The Great God Shiver comes down to earth and manifests himself as flesh. First he's a priest, then a beautiful dancing girl, then a tennis racket wielding fiend about to take a virgin sacrifice (which virgin, the male or the female?) and finally a cat.

THE CRUCIFICTION TRINITY IN ITS ENTIRETY (THE COP, THE LAWYER, and THE CHRIST OF THE ROOFTOPS) 155 min. Color/B&W Sound Rental \$150 (you save \$25)

Includes the official trailer P.C.T.F. Order to be shown: P.C.T.F., THE COP, THE LAWYER, THE CHRIST OF THE ROOFTOPS (see individual catalogue descriptions).

"Herb de Grasse -- His vision of the American apocalypse--The Crucifixion Trinity --is terrifying."

--Albie Thoms

P.C.T.F. 2:40 min. B&W Sound Rental \$5

Credits: The cast of thousands and the roof of the Reno Hotel.

Other Distribution: N.Y. Filmmakers' Coop.

The official trailer for THE CRUCIFICTION TRINITY.

"...making trailers an art form." --Gene Fowler

CHRONICLES OF THE DEAD 85 min. Color Sound Rental \$80 (you save \$15)

"The Death of Alex Litsky" and "Testament" (see individual catalogue descriptions).

SATAN'S GURU 8:53 min. Color Sound Rental \$11

Credits: Numerous people.

A passion play for the twentieth century. Ego is a false guru. He has an assistant named Dogma. They have a black mass and call up Satan. Ego gets bored.

"A filmmaker's revenge. A brilliant masterstroke. One of the most original films in the Canyon Catalogue. This film is capable of curing cancer of the eyeball. In time of clanger it can be used as a tourniquet. Give this a 10 on the Hedonic index!"

--Jack McCarthy

THE DEATH OF ALEX LITSKY (Chronicles of the Dead - Part I) 52 min. Color Sound Rental \$60

Credits: Larry Snyder, Jeanne Cluff, Judy Dearden, Gaylord Hagwood, Arthur Swensen, Bill Hunter and others. Music by Glen Frendel.

A chronicle of Berkeley. The diary of the poet Alex Litsky, his life and visions.

"In his film, THE DEATH OF ALEX LITSKY, Herb deGrasse turns a man inside out, the framing being the soul and consciousness of the poet and the filmed figure, a great shambling man, being the contained self-image the viewer usually encounters only in private. The death is every man's death, concurrent with his sensing his poet nature. Those who lived in Berkeley in the sixties will be jolted by deGrasse's ability to hold a time and place; those who thought Zabriskie Point touched the forces active in America today should seek out this earlier and infinitely better film. This film and two others should, by this time, have earned deGrasse the right to stand among major filmmakers and, then one remembers that he is virtually a one-man film company!"

--Gene Fowler

THE COP (1967) 40 min. 16mm Color/B&W Sound Rental \$40

Credits: The film stars Doug Hull, Fred Betz, John Schofill and Gaylord Hagwood, with a cast of thousands. Artwork by Jo Canada. Special props by Jerry Glover. Produced, directed, written, filmed and dubbed by Herbert Jean deGrasse.

"THE COP proves that a filmmaker can care little about editing, structure, timing, cinematography, in the conventional, perhaps even in the underground sense, and still make a compelling film.

"De Grasse is a destroyer. He trundles through technique, leaves behind him the wreckage of a thousand maxims, and creates out of the sheer desire to say something, the driving force to make his voice heard, his message felt, his vision perceived, fulfilled, one of the greatest films of the year.

"De Grasse has created a totally personal style of filmmaking. His eyeball is the camera.

"THE COP has roots deep in the theatrical tradition of the medium, but just about every convention of this genre is broken. Sometimes this trips him up. Often deGrasse's cutting is so sloppy, I couldn't tell what was going on.

"Anyway, THE COP is the story of Policeman 89763 who wants out. He wants to stop being a cop. But they won't let him. I get the feeling from this film and other deGrasse films, that the action is taking place in the future, or in some parallel world of existence. Buildings, people, I don't know exactly what, but everything is just a little warped, just a little crazy. Sure, that's the inside of the student union building at the Berkeley Campus, that's Dwight Way, that's somebody's pad, but somehow ... it's not.

"Frustrated in his attempt to leave the force, the cop, dressed in a pea coat, makes his way to the rebel leader of the northern province, Waitari Ungawa.

"Look, who cares about this plot, or rather, anti-plot?

"Several things in this film gave me great pleasure. The symbolic beheading of Waitari Ungawa by the establishment is a great scene.

"A captive is brought forth, in place of the elusive Ungawa, and placed on the executioner's block. The insane executioner is released from his garage prison, and proceeds to saw off the head of the victim. An onlooking crowd admires the appalling deed.

"Lifting the fallen head to his crotch, the executioner masturbates into it, to the horror of the onlookers.

"This act of joy disturbs them, revolts them, but the hideous crime of the state taking the life of a human being fills them only with joy.

"Not only does deGrasse expose the repulsive hypocrisy of capital punishment, but the executioner's act of masturbation completes the equation of sadism, eroticism and violence, mingled in the puke of American life."

--Lenny Lipton, Berkeley Barb, 1/5/69

"The best narrative underground film since THE FLOWER THIEF. -- Jonas Mekas

Shown at the Berkeley Ann Arbor Film Festival, 1968.

THE (NEW IMPROVED) INNER ARGH 10 min. 16mm Color/B&W Sound Rental \$12.50

Credits: Numerous people who out of shame have begged me to withhold their names.

The American woman is unsatisfied until . . . Argh Argh Argh Argh Argh Argh Argh Argh . . . (Please do not confuse this film with the film of the same name which I made in 1966).

"An orgy."

--John Schofill

TESTAMENT (Chronicles of the Dead - Part II) 33 min. Color/B&W Sound Rental \$35

A film of a film shot between Dec. 1965 and May 1966. A chronicle of Berkeley at that time, while attempting to depict an even earlier age. The film was "Demons" and it was remade as "The Death of Alex Litsky."

"The cold drizzly November entered my soul
And no sea called
I walked the shores of asphalt
Dreaming to the sounds of roaring fons
And marked the time
With the rhythm of my own bowels
Moving from day to day
In a pointless-vague-nothing
Expanse of Emptiness."

--Frank Puccio

THE CHRIST OF THE ROOFTOPS (1970) 70 min. B&W Sound Rental \$80

Credits: Hope Schaeffer as sweet, innocent little Elodea, Ira Fabricant as Christ, Steve Treacy as Father Grey, Charles Codd as Ambrose the insidious homosexual pimp and another cast of thousands that flows from the cracked concrete alleys of the Mission District onto the roof of the Reno Hotel. Artwork by Susan Buzak.

The trials and tribulations of sweet, innocent little Elodea who plays every role that she is told to play until her Christ in the form of her lover liberates her.

"The Christ of the Rooftops is Herb de Grasse's most recent film. Surreal ... without the gimmicks of surrealism. Erotic, comic, delicately tragic, and somehow terribly personal to the viewer. Through all of deGrasse's films one senses this one man film company busily engaged in writing an autohagiography.* No reviewer can fall back on the practice of talking of what the films are "about" -- no statement more compact or shorter than the film will be accurate. The whole film is the meaning -- and even then the other films hover around the one, promising a different view. The archetypes in the film become living presences ... fragments of the viewer." --Gene Fowler

*autobiography of one's sainthood.

FIRELADY Color Silent 16mm 23 min. Rental \$23

KEN DeROUX



RIDING OUT

BLACK & WHITE SOUND 6 MINUTES \$6.00

"(Riding Out)...makes trenchant use of surrealist imagery and sound." --Thomas Albright, SAN FRANCISCO CHRONICLE

"A solid mood. One of the superior films in the Canyon catalogue." --Jack McCarthy, CC News #70-4.

Texture/Surface: Harsh, Grainy.

Environments: Water, Weeds, Mist, Rooms, Meadows, Hills, Corrals, Dirt Roads, Old Bones, Reflections.

Structure: Tensions, Juxtapositions, Collisions, Repetitions, Episodic. (1968)

INTERIOR WITH A VIEW

COLOR SOUND 9 MINUTES \$9.00

Shot and structured around the interior of an apartment fronting on a street in San Francisco. The movements and comments of the people in the film are seen and heard against a background of the urban environment.

The film begins in anagrams and ends in darkness.

"Life inside this room is continuously connected with the outside, as various words are made up from the words outside (first sequence)...Each person has an interior with a view..."

"I identified with an exposition of the baffling surrealism which passes as our daily consciousness." (comments of students in a film class)

With Daniel DeRoux, Sandra Marshall and Richard Olsen. Musical excerpts from Francis Poulenc. (1969-1970).



DIVINATIONS

16mm. 6 min. Color.

Rental: 15.00

"I think DIVINATIONS is an important film. Its imagery and sounds are characteristically magic. The film becomes increasingly explosive as it proceeds and sustains its mood of secrets and excitement with the lacy detail of underexposed film shown in negative and the staccato motion of the individually etched frames. Some of the motion is concerned with a passing in and out of windows or approaching rectangular frames; action which may be associated with the projection of a divination from the present into the future."

--Gary Frost, Art Institute, Chicago



Storm De Hirsch, poet, film-maker

THIRD EYE BUTTERFLY

(Dual Projection)

16mm. 10 min. Color.

Rental: \$20.00

Third Eye Butterfly won the Maryland Film Festival Award in 1968. 'A kind of atonal visual rhythm. . . . In certain passages the film-maker divides up her two frames into multiples, at times two in a series of semi-abstract color patterns that vibrate, jump and change frequently. . . . Such film-making corresponds directly with abstract style in painting of the pictograph type; that is, with a set of cubicles each containing a different though perhaps related pattern. . . . The total effect is exciting and complex . . . and should provide a model of study for avant-garde film-makers of all kinds.'—Parker Tyler, *Underground Film, A Critical History*.

Film

Storm De Hirsch

PEYOTE QUEEN

16mm. 8 min. Color.

Rental: \$15.00

A further exploration into the color of ritual, the color of thought; a journey through the underworld of sensory derangement.

"A very beautiful work! The abstractions drawn directly on film are like the paintings of Miro moving at full speed to the rhythm of an African beat."

--D.Noguez, LA NOUVELLE REVUE FRANCAISE

"Among my favorites...beauty and excitement."--Jonas Mekas, THE VILLAGE VOICE

CAYUGA RUN. Hudson River Diary: Book I

16mm. 18 min. Color.

Rental: \$25.00

Robert Nelson Award, Bellevue Film Festival.

"Chronicles the journey of a train named Cayuga as it travels from New York to Poughkeepsie.

There is something profoundly sentimental as you make the trip. You may never have been to this part of the world but you are concerned and you care about it after you see the film."

--Bob Lehmann, TODAY'S FILM-MAKER.

NEWSREEL: JONAS IN THE BRIG

16mm. 5 min. Silent.

Rental: \$10.00

A newsreel of Jonas Mekas shooting his filmed version of "The Brig" on the set of the Living Theatre production.

THE TATTOOED MAN

16mm. 35 min. Color.

Rental: \$50.00

Award Winner, Fourth Independent Film-Makers Competition, St. Lawrence Univ.

"A major work in terms of style, structure, graphic invention, image manipulation and symbolic ritual. Short abbreviated dream-like moments, fused together by the tension and the dynamic of motion-picture time."

-- Stan Vanderbeek

"A death-haunted dream of sensuous color and sensual imagery."

--Richard Whitehall, L.A. FREE PRESS

Produced on a grant from the American Film Institute.

DONNA DEITCH



P.P.1.

Color Sound 7 min. \$7
Once upon a May/June 1969 there
grew in Berkeley a Peoples' Park...

SHE WAS A VISITOR

Color 2 min. Sound \$2
A lighttime journey across the bridge of
the midnight color...

MEMORABILIA

Color 3 min. Sound \$3
A Memorial Day in honor of a
Memorial Tomorrow

GLEN DENNY

NYALA (1967) 12 min. 16mm B&W Sound Rental \$15

A solo climber in his chosen environment: meadow, stream, mountain face, summit spire, the
moving forest.

George Gond Award, S. F. International Film Festival.

BILL DESLOGE

RELAX YOUR MIND 3 min. B&W Color Sound Silent 16mm Free*

Credits: Dick Mann, Rinaldo Correz and his brother and their motorcycles. Bill Desloge
and Elaine Maye's camera and a lotta speed. Plus - Sue Breitrose as the cook.

Wendy Robertson being chased by a buffalo and where is Alden.

It may be the second best film ever made.

* Free, but if you send any kind of gift when you return it, far out.

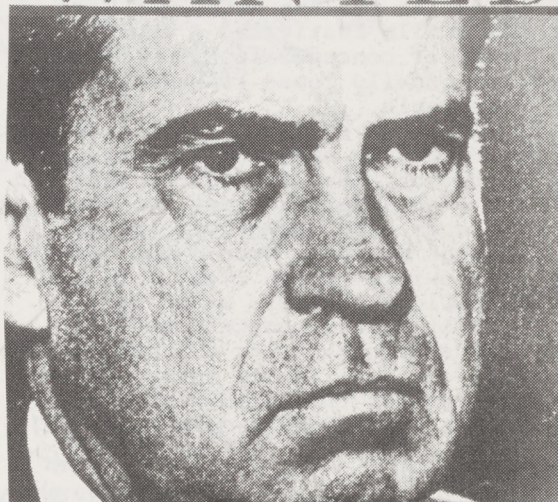


BERKELEY 12 TO 1

B/W 4 min. Sound \$4

Lunch break - The people and the pigs...

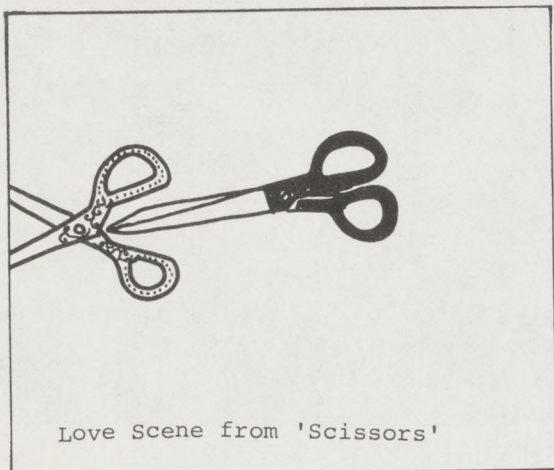
WANTED



MEMORABILIA

WID 8174

KEEWATIN DEWDNEY



SCISSORS

b & w 5 min. sd. \$5.00

A hand-animated film describing the cycle of a pair of scissors. Won prizes at the Ann Arbor and Wisconsin film festivals. A tour de force of concentration! Over 5000 individually loved frames make up this movie.

A litter of scissors hatch from their bath-capsule eggs and all but one become attached to their mother and she goes away. The tiny isolated scissors eats and grows, passes through puberty, enacts the "sand-in-the-face" beach rite, marries, makes love and gets eaten by a scissor-eating-monster. But his wife's bath capsules all hatch and life goes on. Family entertainment (except for the lurid sexual encounter of the adult male scissors).

THE MALTESE CROSS MOVEMENT

color 7 min. sd. \$10.00

This film won first prize in the non-narrative film category, Canadian Artists '68 Competition. (Jonas Mekas, Juror). The M.C.M. draws together many threads of my life; a childhood myth, drup trips, mathematics, language, etc. Although not pure hypermontage, it uses a slowed-down version of this technique to explore many themes at once, drawing them together at the end of the film.

There is a book of collages by the same name which may be obtained by writing me c/o Department of Computer Science, University of Western Ontario, London, Canada. A beautiful film.

MALANGA

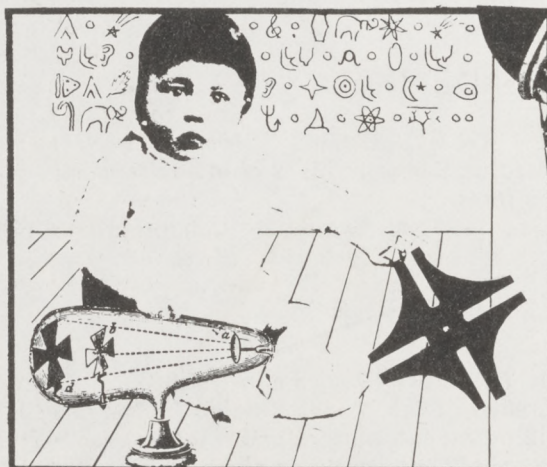
b & w 3 min. sd. \$5.00

A film which capitalizes on the experience gained from 4 GIRLS! At the 4th Ann Arbor film festival I met Gerard Malanga who had been billed as the world's greatest poet and dancer. I got Gerard to both read some of his poetry "City" and dance, before my camera. The resulting scenes I alternated at first in 24 frame sections. As the film progresses, these sections get smaller and smaller until they are one frame long. The sound for each section is cut to the length and synchronized to its corresponding scene! This film won a prize somewhere.

4 GIRLS

b & w 3 min. sd. \$3.00

An experiment in 'hypermontage' from which the film-maker learned more than any audience ever could. In this film, some of the possibilities promised by Tony Conrads "Flicker" were explored. Four Girls chosen at random from the street were asked to sit in front of the camera. They are alternated with store mannequins, a skeleton, and a doll. The sound track was made using a pen and household bleach and consists of a series of crashing/roaring noises synchronized with each appearance of a girl. These appearances speed up.



Adolf Schicklegruber as a baby

TOM DEWITT

ATMOSFEAR 6 min. 16mm Color Sound Rental \$10

Winner Harold Zellerbach Award, San Francisco Film Festival, 1966.

The figure of the fact and the fact without the figure. The city scene, seen and unseen; real and abstract; day and night.

RALPH DIAMANT

BLACK DETERMINATION; CRISIS AT CORNELL 15 min. B&W Sound
16mm Rental \$25

Credits: Tom Jones, narration.

Other Distribution: Newsreel, American Documentary Films.

Covers the development of the black studies program at Cornell U., and the armed takeover of the Union by blacks. Tom Jones, one of the black leaders, presents a black point of view on the sound track.

THE STREETS BELONG TO THE PEOPLE 37 min. B&W Sound 16mm
Rental \$50

Credits: Sarah Diamant, Jim Sheldon

Other Distribution: American Documentary Films.

Made in the streets of Chicago during the repressive convention week. STREETS is a personal film, its primary purpose is to give the viewer an emotional sense of that surreal time. It is useful for discussion as well, issues presented by Dick Gregory, Tom Hayden, Rennie Davis, Eugene McCarthy, Jeff Jones, Paul Krassner, and Brother John (then) of the Motherfuckers. Shown at the Leipzig Film Festival, 1969.

ALIVE AT CREEK BOTTOM 9 min. Color Sound 16mm Rental \$10

An environmental poem, contrasting a mescaline-pure stream with rancid, leaden Bay waters. Colorful life at creek bottom fights against the gray garbage death of pollution: "in 25 years all the birds will be chickens."

JAMES DOUGLAS

TWIXT (1969) 6 min. B&W Sound Rental \$8

The Statue of Liberty rises out of the compost heap and waves a brown (grey) paper bag as a symbol.

Jan Arnolfini and his Wife fool around with Fats Domino in the back.

Love rains eternal.

Aeroplane is interviewed by a New York Type.

God creates more than Adam.

A cello solo falls off.

Roman Colosseum blows away.

Van Eyck turns a deaf ear.

Meadowlawn Symphonie plays on.

CUSTOM MACHINE (1968)

BE TRUE TO YOUR SCHOOL (1968) 4 min. 16mm B&W Sound Rental \$6

Credits: The Beach Boys, "Custom Machine," "Be True to Your School."

Other Distribution: Film-Makers' Cooperative, N.Y. Also available from filmmaker.

"Custom Machine" - a collage film made in an afternoon - an insight into where we are - or where I was that afternoon. Planes fly. The Beach Boys play.

"Be True to Your School" Our flag - our team - our planes - our ships - Us! Us! Us!

ARTFILM (1968) 5 min. 16mm B&W Sound Rental \$7

Other Distribution: Film-Makers' Cooperative, N.Y. Also available from filmmaker.

"Artfilm" is condensed new art. Equal time as 1/12th of a second is given to art objects, animated in living black and white. Patterns are created as shapes change into one another. The music has an effect on the images seen. It is fun to blink at. Aldo Ciccolini plays Erik Satie on the concert grand.

MAKING THE MINCE MEET (1968) 5 min. 16mm B&W Sound Rental \$7

Credit: Sound: Carlos Chavez, Toccata for Percussion.

Other Distribution: Film-Makers' Cooperative, N.Y. Also available from filmmaker.

An animated film of tiny images made of halftone and hard edges on rough and smooth paper. They expand and compress, push each other, censor themselves, move, open, and leave an ominous feeling. Genuine home-made academy leader begins and ends this film.

SPEEDQUEEN (1969) 9 min. 16mm B&W Sound Rental \$12

Credits: Music by Charlie Byrd.

SPEEDQUEEN is a personal fantasy of repeating and recurring images. It is grain, hesitation, flash, black, and light rhythms, giving a sense of closeness both to the film itself and to the ladies who perform. -- J.D.

"SPEEDQUEEN was named with the coinopwashdrycombination in mind."

SACRIFACE (1968) 5 min. 16mm B&W Sound Rental \$7

Credit: Jay "Hootie" McShann plays the piano.

Other Distribution: Film-Makers' Cooperative, N.Y. Also available from filmmaker.

An animated Miss America. It strips away the false facade to show the real facade. You'll see faces cut in half, ocean liners, a car, mannequins and marbles, a cow, a guy in pajamas, loose eyes, and 24 frames a second.

SHE'S THE ONE (1968) 3 min. 16mm B&W Sound Rental \$5

Other Distribution: Film-Makers' Cooperative, N.Y. Also available from filmmaker.

An animated girly-whirlie of unknown proportions. Faces move through. A man walks out in the middle. The Chartbusters sing and play the sound. Fun with no apparent redeeming social value.

EDD DUNDAS

THE BURNING EAR (MUEYASUI MIMI) 28 min. 16mm B&W/Color Sound Rental \$28

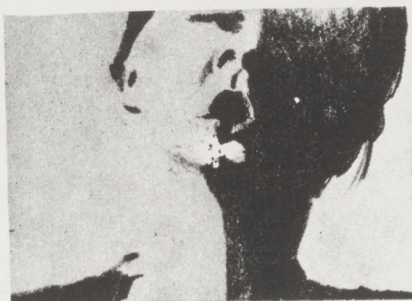
Written and created by Kenji Kanesaka. Directed and photographed by Edd Dundas. Starring Tatsuo Hasegawa.

"THE BURNING EAR was filmed in Tokyo during the first half of 1964 while its creator, Edd Dundas, was studying Japanese films at Shochiku studios. Inspired by the shock of the Kennedy assassination, it suggests this not uncommon element in Japanese political life. The camerawork, alternating between the dream-fantasy world of color and the grainy black-and-white reality of contemporary Japan, skillfully integrates the various elements of eroticism, violence, traditional ritual and fantasy which Dundas has worked into an artistic whole with insight, maturity and an authenticity that reflects his deep immersion in the Japanese culture."

--From the notes on the American premiere, Surf Theater, San Francisco.

"THE BURNING EAR is not meant to re-enact any one assassination, but to live inside one particular young assassin for about a day before the "event." The boy is easily confused by time ... the past, the present, the here and there.

ROBERT R. DVORAK



BODY RITUAL 16 mm. 4 min. B and W. Sound. \$4.00

"A drummer, a beat, then heads and feet, in a park, in San Francisco, it's freedom, fun, and faces flip, bouncing tits, and grinding hips, a kiss. Getting it on!" Judges prize at Foothill Festival 1970.

FUDGE SUNDAY 16 mm. 2 min. B and W. Sound. \$3.00

"There's dripping and dropping, squishing and squashing, curling and whirling, coming and going; in and out, up and down, when black and white does its thing." Animated! Selected for the 1970 Ann Arbor Film Festival Tour and the 1971 Festival of Animation at d'Annecy, France.



LA PIAZZA SAN MARCO, VENEZIA 16 mm. 7 min. B and W. Silent 16 fr/sec. \$8.00

A six year old adventurer discovers the greatest piazza in Italy. The film was cooked up from a mere one-hundred feet of Tri-X shot one overcast day in Venice, Italy with a mixture of stills and pencil drawings thrown in for seasoning.

Available from Canyon Cinema Co-op, Sausalito, Calif. Other copies can be found through the New York Film-makers Co-op; The Northwest Film Co-op, Seattle; The Center Cinema Co-op, Chicago; and the London Film Co-op.

Inquiries write: R. R. Dvorak, 2800 Capital Dr., Eugene, Oregon, 97403, U. S. A.



THE MAGIC ORANGE 16 mm. 8 min. B and W Sound \$8.00

"Running everywhere
You're not the same
Or is it time that's changed
Values re-arranged..."

Together on a most beautiful trip
Through clouds our minds will prance
Love in our hearts will dance.
Life gives and takes.

A boy, an orange, in downtown London.



SEASOUND 16 mm. 8 min. Color. Silent 24 fr/sec. \$8.00

Life source and mind sound discovery swirls, triumphs, breaks and evaporates, with continuously fascinating imagery. A morphology of unlimited metaphor.



ANEMONE 16mm. 7 min. B and W. Sound. \$8.00

"Wind water, flower motion; magic life and firelight, suspended tension, interminable rhythm, in pure white light, and solid black space are repeated, expanded, contracted, divided; multiplied and superimposed in time. The nude female form metaphorically represents the birth, growth, flowering, and death of the Anemone." Selected for the 1970 Ann Arbor Film Festival Tour. Foothill Festival Prize in Nature Category 1970.

STEVE DWOSKIN

ALONE 12 min. B&W 16mm Sound Rental \$10

BOB EMRICH

JOAN NO. 1 3 min. 16mm B&W Silent (24fps) Rental \$3

A purposeless portrait of Joan, based on three decisions by the filmmaker and 300 by a random numbers table. Joan is the finest random number table reader I have ever known. -- B.E.

JOAN NO. 2 6 min. 16mm B&W Silent (24fps) Rental \$6

The camera bounces and twists; the film is soft and grainy; and Joan Swain plays in Union Station.

ED EMSHWILLER

LIFE LINES (1960)

color 7 minutes sound \$10.00

A combination of animated line drawings with live photography of a nude model. A play on the title (living lines, life model, procreation and hand life line).

Music by Teiji Ito.

Award of Distinction, Creative Film Foundation



THANATOPSIS (1962)

B&W 5 minutes sound \$6.00

With Becky Arnold and Mac Emswiller

An expression of internal anguish. The confrontation of a man and his torment. Juxtaposed against his external composure are images of a woman and lights in distortion, with tension heightened by the sounds of power saws and a heartbeat.

Special award Brussels Experimental Film Festival



GEORGE DUMPSON'S PLACE (1965)

color 8 minutes sound \$10.00

Music by Stuart Scharf

"George Dumpson was a scavenger. He created a small universe with what he found and could carry on his homemade wagon. To me he epitomized the soul of the artist. He put together what things he could in such a way as to satisfy some inner need, just as I had to make this picture of him and his place."



TOTEM (1963)



color 16 minutes sound \$20.00

Made in collaboration with Alwin Nikolais, featuring Murray Louis and Gladys Bailin with the Nikolais Dance Company. Electronic score by Nikolais.

A filmic interpretation of a modern dance ballet by Alwin Nikolais. Earth, fire, water and primordial mysteries in a cine-dance.

Festival of Two Worlds, Spoleto.



RELATIVITY (1966)

color 38 minutes sound \$50.00

A man wonders, measures, views relationships, people, places, things, time, himself. A sensual journey through a series of subjective reflections.

"...RELATIVITY a beautifully photographed color montage of shots, insect, animal, man and galaxy, a sobering antidote to the orgy of subjectivism going on elsewhere." --Vincent Canby, New York Times.

"The artist's search for the meaning of his own existence is never-ending and takes many forms. Ed Rushwiler's remarkable epic, RELATIVITY, continues this exploration with extraordinary frankness and rare technical skill. The sequence which symbolically portrays a woman at the moment of sexual climax is one of the most beautiful in the literature of film." --Willard Van Dyke.

"RELATIVITY is a marvelously sensual film...it is, I have no doubt, a masterpiece." --Richard Whitehall, Los Angeles Free Press.

New York Film Festival special events program selection, London Film Festival, special jury award Oberhausen.



IMAGE, FLESH AND VOICE (1969)

B&W 77 minutes sound \$80.00

Featuring dancers Carolyn Carlson and Emery Hermans.

This is a film about Images (visual and psychological), Flesh (sensuality), and Voice (as a revelation and as a textural element in the film). The pictures range back and forth from the completely spontaneous to very formal choreography. The voice track, a collage edited into thematic sequences from a mass of interviews and informal discussions, gives an inner portrait of men and women candidly revealing their relationships. It is a non-story telling feature film, a structured interplay of sound, image and sensual tensions.

"...the mind is subtly lured to make personal association between visual and aural elements, and the viewer becomes a third element to the interplay. For those for whom the chemistry works, IMAGE will be a psychologically fascinating film."--Rich, Variety.

Shown at Cannes Festival, Edinburgh Festival, award for most original film Mannheim Festival.

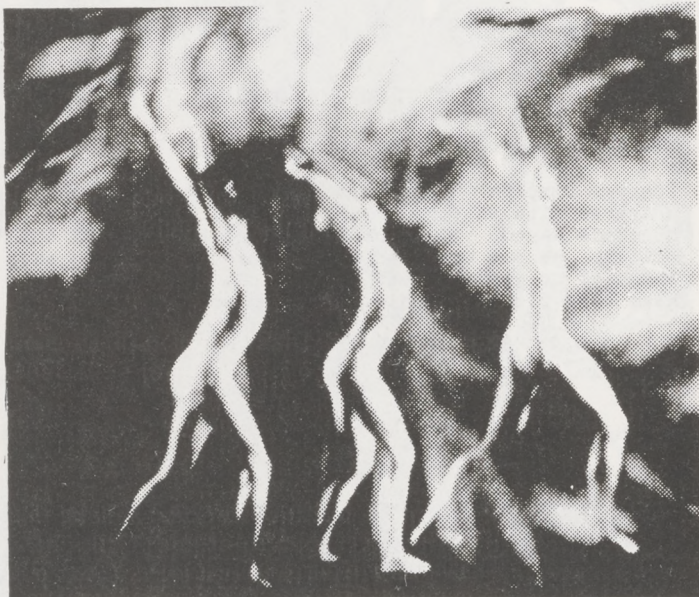
FILM WITH THREE DANCERS (1970)

color 20 minutes sound \$20.00

A cine-dance film featuring the dancers Carolyn Carlson, Emery Hermans, and Bob Beswick. The trio, first in leotards, then in blue jeans, then naked, pass through rituals of movement. They are shown in stylized, "naturalistic" and abstract images accompanied by stylized, naturalistic and abstract sounds. A series of ways of seeing the dancers.

"Best [underground] picture of the year", Camille J. Cook, Chicago Sunday Sun-Times.

Sorrento Film Festival; Whitney Art Museum Series



CAROL (1970)

color 6 minutes sound \$8.00

Off and on, Carol and I spent a few days in the woods filming. We got some images of her, some of trees, leaves, twigs and logs. These I combined with sounds from a thumb piano, which were sometimes modified electronically. The results: what seems to me to be a gentle, lyrical film.

Sorrento Film Festival



ED ENGLISH

FUGS 13-1/2 min. 16mm Color Sound Rental \$20

"The Fugs embody the earthy individuality of the AMERICAN FRONTIER, the bawdy excitement of Elizabethan England and the creative fecundity of the renaissance." - Status Magazine.

"(Sights and sounds of the Lower East Side rain forest.) This film captures a bit of their environment which includes the Lower East Side, the Waldorf-Astoria, the MacDougall Street scene, police harassment, show-biz, humanity, their audiences, and the film-maker." --E.E.

GOING TO NEW YORK 5 min. 16mm Color Sound Rental \$5

During many commutes to N.Y. from Connecticut, I was constantly impressed by the light changes. In the country there are only a few lights in homes, the highways supply a splash of color and as the trip into N.Y. gets closer to the center, there is a building up of brilliance, growing into a climax of color on 42nd St. - Times Square. The track is snatched from the radio.


--E.E.

THE FAMILY FALLOUT SHELTER 14 min. 16mm Sound Rental \$15

An aching joke about a boy's plight to get a fallout shelter for Christmas. Winner of the Screen Directors Guild Award 1962; just released, after the passing away of bureaucratic restrictions.

--E.E.

Also available from Film-Makers' Cooperative.



END OF THE WORLD

PRODUCTIONS


"CROSSING"

BY RICHARD ROSS TORONTO

16mm! COLOR! SOUND! Fifteen Spellbound Minutes!

For: \$18.00

CROSSING is a journey through the integration/disintegration fields of the human psyche while it is manifested on the earth planet! Karmic images assume shape and then disappear revealing the development of an entity on earth, at a time in the 20th century. The author uses direct-line camera-audience experience, eliminating the need of actors. Best subjective camera work since Terror is a Man. The three phases of existence are all represented! Sink your teeth into this one, all you metaphysical film fans!



WID
'73

IRA FABRICANT

SLEEPWALK

6 min. Color Sound Rental \$12
The film deals with the beauty and horror of dream worlds. Through the use of sounds, multiple superimpositions and color filters, images of nature and people change from objects of beauty to objects of terror.

"Powerful" --M.M. Papini

"Well Ira, you finally did it."

--John Schofill

WID
7/73

♥VICTOR FACCINTO♥

THIS IS YOUR LIFE SINDY SIGH

16mm/silent/color animation/7min/\$7

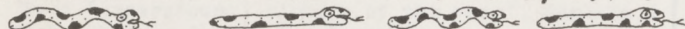
Video Vic was born New Year's Eve 1969. I saw the Devil at Tom White's and Bob Densmore's party in S.F. He was an animated vision of fear, death and panic. The tension I retained from this experience was released during the following year in the development of an animated film technique. This first film shows my early results, mistakes & successes, in giving life and expression to little handmade people and animals.

WHERE DID IT ALL COME FROM?

WHERE IS IT ALL GOING?

16mm/silent/color animation/7min/\$9

Since the technical process is so time consuming and physically tedious, I new I would get bored with a predetermined destination, so I chose a little girl from among my characters, and began her on a visual journey that progressed from scene to scene as my life was progressing from day to day. The film ended up a trip through heaven and hell, believing and not believing. 2nd prize, 1st International Erotic Film Fest. S.F., 1970.



THE SECRETE OF LIFE

16mm/sound/color animation/15min/\$15

I use to be pretty good at looking like I was content to other people, so I figured I'd take a chance and reveal the Secret of Life. Since the answer to this was emotional process rather than intellectual specifics, I felt the movie would best be titled the SECRETE of Life. Cast as the star of my spiritual autobiography, Chico Madrid travels through many dimensions in search of a peaceful conclusion. Sometimes carried away by birds, sometimes transformed into other beings, in the end he returns to where he began, a bit depressed by this realization, but what do I know anyway.

I'm tired and am going to rest for a while. If you don't like my film, please keep it to yourself, I don't want to know about things like that right now.



Love,
Video Vic

ROBERT FELDMAN

HEY, STOP THAT! 6 min. 16mm Color Sound Rental \$8

Robert Feldman, Editor and Director. Wes Patterson, Cameraman.

"The juxtaposition of images is quite marvelous ... a very original film." -- John Frankheimer.

THE MATTRESS 9 min. 16mm B&W Sound Rental \$10

Robert Feldman, Director, Editor and Cameraman.

Second Prize, Foothill College Film Festival

"...imaginative and sensitive use of the camera."

--Stanley Eichelbaum

CHAOS 3 min. 16mm B&W Sound Rental \$4

Robert Feldman, Director, Editor and Composer. Gerald Slick, Cameraman.

Traffic in a mad quest for speed. One of three U. S. films shown at the Third International Week of 16mm films, Evian, France.

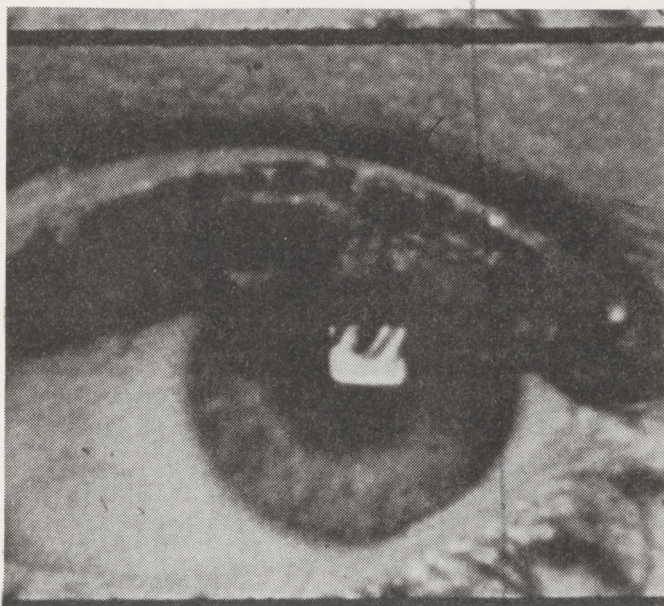
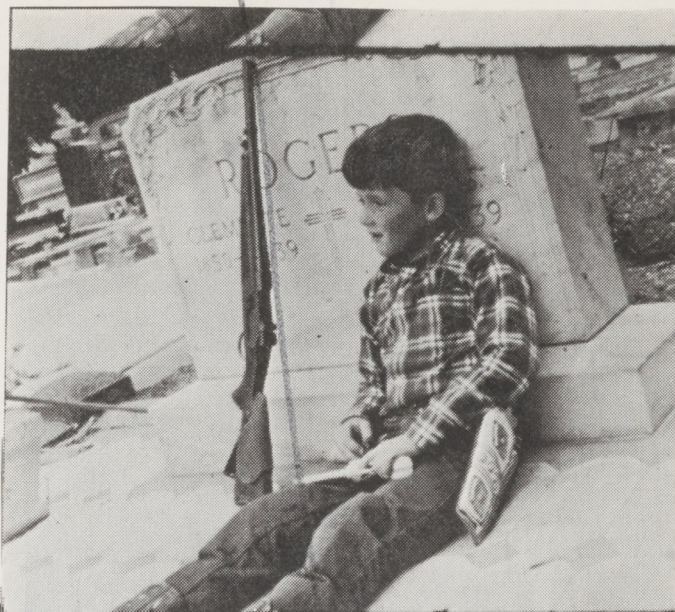
W/D 2/74

PAUL FILLINGER

1 2 3 ∞

color, sound, 8 minutes, rental \$15.00

This was my first film and incorporated all the techniques I had been curious about up to that time (1966). The film deals with birth, life, death and afterlife and uses my children as the linear element through a symbolic montage. It has to do with all conscious and unconscious concepts dealing with materialistic and spiritual values of the Western Judeo-Christian culture--some-what common fare for a first film. It was largely the encouragement of Bob Nelson--who originally headed me into experimental filmmaking--that kept me trying. This won a third prize at Runnymede--\$6.75!



AMERICA THE BEAUTIFUL

color, sound, 3 minutes, rental \$5.00

Sooner or later you have to take film classes to learn how to solve many of the problems you've been having. I wanted to learn something about animation from Larry Jordan and documentary techniques from Irving Saraf--and tried to combine both in this class project. The live action took a Saturday in Berkeley and the stills took 2 months on my living room floor. This was my swan song to 12 years in advertising. It deals with the frustration of unfulfilled promises and the ultimate materialistic payoff. It's also a study in compression.

EXPECTATIONS

b/w, sound, 12½ minutes, rental \$25.00

So I dropped out. After work and on weekends wasn't enough. My enthusiasm for filmmaking was too great and my commitment too little. I quit my job and spent most of a year making this film. It was shot on my daughter's first day in the first grade, and the rest of the time was editing. Kids are beautiful people--most often tremendously creative and eager to learn. At school creativity is censored; conformity is demanded; joy is replaced by fear. The students' disappointment and alienation from the system, which later may be manifest in demonstrations and bricks through administration building windows, can be seen deep in the eyes of these wonderfully open and sensitive people.





FLYING UP

b/w, sound, 3 minutes, rental \$5.00

I asked Larry Jordan how to do sync sound and he said you take this stereo Sony and plug the mike here and a control tone here which goes to the motor which fits on the camera here along with these batteries and a recharger but don't forget a clapper marker at the beginning or the end, so I took the stuff home for the weekend and made a slice of life with everybody in the family alternating as cameraman, soundman, clapperman, etc.

INTERCHANGE

color, sound, 3 minutes, rental \$5.00

This abstraction of a freeway interchange in Oakland was done entirely in the camera. Past the technical experimentation, the film is an existential look at where I am in relation to my concrete and steel environment. What have I interchanged in this screaming race toward greater technological wonders? Is my life better for what I have traded? Or, in fact, have I traded my life?

This was another one-day film. I tied my Bolex to the top of my car, a neighbor drove and my wife watched the footage counter, worked the variable shutter and changed apertures on each of the 500-frame segments we shot...wound back...and reshot.

DOG SHOW

color, sound, 5 minutes, rental \$10.00
A guy I know drew some pictures and claimed they didn't mean anything. I said, "Wow... they'll make a great underground flick." Maybe the film comments on life: men, women, children, relationships, vocations, vacations, books, movies, sports, food and, specifically, hot dogs. Most people's intellectual/esthetic appreciation is fairly commonplace and the variations on any given theme are equally unexciting. Isn't this film most people...most of life? What I'm doing is asking people to see, touch, feel. To come alive! Tony Dubovsky wanted to achieve partial anonymity with this film so he partially obscured his name in the credits. He staunchly maintains his drawings mean nothing.

2 X PF

b/w, sound, 6 minutes, rental \$5.00

The first of these 2 experiments deals with the current hip solipsism that is duping the uncritical and destroying many young, potentially great filmmakers. It is nearly the ultimate in "tight" films.

The second satirizes a child's trauma when first exposed to sex--or any of the other affective concepts that adults have managed to contaminate or corrupt.

But, after concentrating on absolute craftsmanship in executing this film, the lab screwed me. (All filmmakers are paranoid.)

MEANWHILE BACK AT THE FARM

color, sound, 5½ minutes, rental \$10.00

This was an outgrowth of curiosity about documentary-cinema verite-slice of life-MOS-television news type styles. So I rented a BL and a Nagra and, in one day, shot 35 interviews at 7 different locations (Parkinson's law certainly pertains when you're paying for rented equipment). Pat Maloney did the sound and Glenda hustled interviewees.

The film documents what city folk think about pesticides. There's one good shot and a couple of good statements. On the strength of this film, a local company gave me a grant to do an ecology film.

RON FINNE

DEMONSTRATION MOVIE I

1968 Color Sound 4 min. \$6

(By Ron Finne and Peter Jamison, with Eugene M. Wank)

A film especially designed to help young people make the difficult transition into adult society. The problem of changing your position is illustrated by a familiar object — a chair. When sincerely followed, this film will bring undreamed-of success in sexual relationships and occupational careers. And it is useful in a multitude of other situations. Absolutely safe for those over 65. Approved for school and institutional use.

RENTERS! Get a group together and show it in the privacy of your own home.



"A funny satire on the excesses of training films."
— *Variety*

"It clarified some things for me." Mary Zimmerman,
Wisconsin (unsolicited).

"A beautiful film." — George Manupelli

(In a work of this kind, however carefully revised, mistakes are inevitable. The distributor will be glad to hear of any which may be found so that they may be corrected in future editions.)

Prizes, Ann Arbor and University of Wisconsin
Film Festivals, 1969

HOW OLD IS THE WATER?

1968 Color Sound 13.5 min. \$15

A film for meditation. A two year spiritual journey into shimmer, diffraction and reflection — the rhythms and colors of water, light on water and light inside water (where you are).

Sound of American Indians creating magic-vision energy through drumming and singing — a very human sound.

"Answer: not as old as the sun." — Tom DeWitt

"Every breath of wind, every ripple, bubble and current creates new visions. A truly entrancing work." — Hal Aigner, S. F. Good Times.

Lewis and Clark Festival prize
Michigan State Council of the Arts
Cinema 70 program

KEEP OFF THE GRASS

1968 Color Sound 12 min. \$12

A high-energy collage film of ultimately circular visual and sound images ironically commenting on various American political/violence hang-ups: stock car races (with a holding-your-breath crash), a burning flag, a rodeo (with brahma bulls, calf roping, trick riders and trained dogs), ROTC, the power of positive thinking, an ex-President, dope, war, liquor, cops, Don McNeil, crosses and with a coda to the banana, Howard Hughes and the screams of a dying young rabbit.

Foothill Festival prize, 1968

Part of West German television series: "The New American Cinema"

DAS BALLETT

1968 Color Sound 5 min. \$6

Highlights from a French classic. Cunningly choreographed by Marcella Rawlinson. (Marcella has appeared at "The Hip Hugger" in Sunnyvale, and "The Morgue" in Palo Alto, California.)



"It grabs you." — Bob Manning

"I had my fill." — Ronald Reagan

"Luscious!" — Samuel Goldwyn

"Like a breath of fresh air." — Coco Chanel

Does for dance what Ted Mack did for Broadway.

"Das Ballett made me laugh very hard. . . (the people) are trying to do the ballet thing, and the joke is that they are what they are." —

Lenny Lipton

A cultural success on Hamburger Rundfunk, 1969.



EARTHSPIRIT HOUSE

1970 Color Sound 15½ min. \$20

A film about living things and their unity. Natural sounds and silence — clarity and transformations: frogs and birds, stream becomes ocean, ocean becomes wind.

Earthspirits are the commonalities in life movements and natural processes that live in ducks and cottonwoods, snow and falling water, butterflies and leaves, wind on sand and water, river and sea and pond and plant and tree.

Their house may not be around much longer.

SYNOPSIS: Sea as the source of all life; a personal (after image) seagull; the magic edge; stream into sea; film-poem for life; at the edge of living trees; plants and wind/sand and water; insect energy (including a small cycle); approach to death — film-poem to hungry people and their enemy; metallic and organic carcasses; image summary; commonality/unity: sea-stream-snow-birds-plants; seagull life force; baby seal crying; dark sea-edge erosion; dead horse on sea rocks; film-poem for the future; birds alone; exploding sunset; fisherman and, finally, children.

Award at Aspen Design Conference, 1970.

Whitney Museum, New American Filmmakers Series, 1971.

THE WHALE

1971 Color Sound 7 Min. \$10

A documentary about the Oregon State Highway Department blowing up a beached whale with 20 cases of dynamite because they said it created: "a big smell and disposal problem."



SYNOPSIS:

Sperm whaling: the chase, the capture (black)

Whale and waves at the edge of the sea. . . people come to watch, think, pose, touch, joke. . . the men who work; their toys and tools, their bosses:

Explosion of sand and blood and a rain of whale flesh. (black)

Red beach: crater, broken tail, sun and the whale may survive us all. (Not unless we get him first).

Whale in the sea, breathing and, finally, diving.

"Good old-fashioned American know-how (and general tendency to overkill) destroys another —" — R. F.

Music: Solo song of the Humpback Whale.

SPRING SUN DANCE

1971 Color Sound 19 min. \$30

A sexual/spiritual life-energy vision.

"An important film of its kind, one which goes far beyond the familiar formula of nudes and nature. . . Extensive transformations of the image produces an unearthly shimmering beauty with every particle of nature glowing and quivering with divine light." — Standish Lawder

The visual and sound images are generated from Indian sun dances and bird and mammal courtship rituals. The rhythm is of alternating/merging organic and sexual presences: "The song of the bird and the song of life will become one."

SYNOPSIS: Male and female; approach, enticement, display, dance. Changing Woman and Sun Father unite their powers on an earth/sky carpet. A tree is felled ceremoniously and energy is released to gain greater strength. "Man cannot obtain the energies of life without returning some of it to the source."

The sun dance was a means of having powerful visions and of bringing good to the whole tribe.

Prize, Bellevue Film Festival, 1971.

PEOPLE NEAR HERE

Silent (24 fps) Color & B/W 12 min. \$15

Old home movies by different people of their and our human reality. It can get pretty funny and pretty heavy because home movies are pure human expression and energy.



The film is constructed of intact sequences and individual shots from the 1920's, '30's, '40's and '50's. It documents some common events of different stages in the life cycle and also shows some changing life styles since the early 1920's. Home movies are the only authentic film record of human life in the past.

This is a film for people who are open to others.

Some of the images:

—A kid learning to ride a bicycle, falling down a lot, then almost runs into a wall (1930's)

—A man and a woman mock-fighting, then doing the Charleston and licking their palms (1920's)

—A 1945 Senior Class picnic; games, teachers, eating, presents, a pie-eating contest, etc.

—A funny, sort of dirty, alcoholic front porch routine (1950's)

—An old man in a hospital and being dressed, pants pulled on and being zipped-up, smiles for the camera (1930's)

"Near Here" is anyplace or time where people are aware of their common humanity.

RON FINNE & HARRY NOLLER

IMAGEEGAMI (1965) 12 min. 16mm B&W Sound Rental \$12

Scenario by Richard Kennedy. Sound, Harry Noller and Ralph Towner.

A journey over cement fields; confrontations with five strange personages -- they fail -- journey ends.

A film about death and life. Sound track of electronic music.

DARRELL FORNEY

Barbed Wire Story

color / 14 min. / 16mm sound \$15



"Oh give me land lots of land..."

A humorous fictional documentary. There're over 600 kinds of barbed wire. Shown at Monterey and Ann Arbor Festivals, and Underground Cinema-12 Series, 1971-72.

DARRELL FORNEY

Banjo Pie

color / 7 min. / 16mm sound \$9

MADonna. BANjo. KING. TEST. DIS-
SOLVE. SELF. PORTRAIT. BEG in.

"...one of the most curious events I've ever seen on film, and the marvellous madness of its maker ought to be encouraged."

-- Standish Lawder

Prize-winner, 1971 Bellevue Film Festival.

DARRELL FORNEY

Eklipse

color / 7 min. / 16mm sound \$9

CUT TO Bo Diddley in concert.....
CUT TO woman with feathers rising.
CUT TO tv's eclipse of the sun....
CUT TO backward marching patriots.
CUT TO grainy moon emulsion.....
CUT TO

Shown at Fresno State College and Shasta College, and in a couple of backyards in Sacramento.

DARRELL FORNEY

Holey Cats



Brown Tabby-Cat.

b&w / 8 min. / 16mm sound \$9

Cal Expo's Cat Expo. A Feline Feline Fantasy.

DARRELL FORNEY

Church

color / 3 min. / 16mm sound \$ 5

A camera-edited and A/B rolled documentary of the Serbian church in Jackson, Calif. Music: Sammartini.

DARRELL FORNEY

PARADE

color / 3 min. / 16mm sound \$ 5

June 21, 1970: a Flag Day Parade, Sacramento. Camera-edited to all marching females resplendent with uniforms and guns. A Woman's Air Force electrical recruiting sign provides the sub-titles supered-in over the festive occasion.

DARRELL FORNEY

TOWER

color / 12 min. / 16mm sound \$ 15

Doc-u-mental case history of a very large cement water tower casting its shadow in Sacramento. Complete with gun camera and crew, 8mm blown to sixteen, bombers go lower, poetic, enigmatic and endemic, this simple love story of a tower and its relationships with people and things Weid-angled at 24fps. A must.

DARRELL FORNEY

Olives

b&w / 3 min. / 16mm sound \$ 5

I took two olives while taking the film in one take: camera-edited, live sound with Chronicle headline and an evil toy that laughs maniacally. You axed for it.



Photo: R. Leach



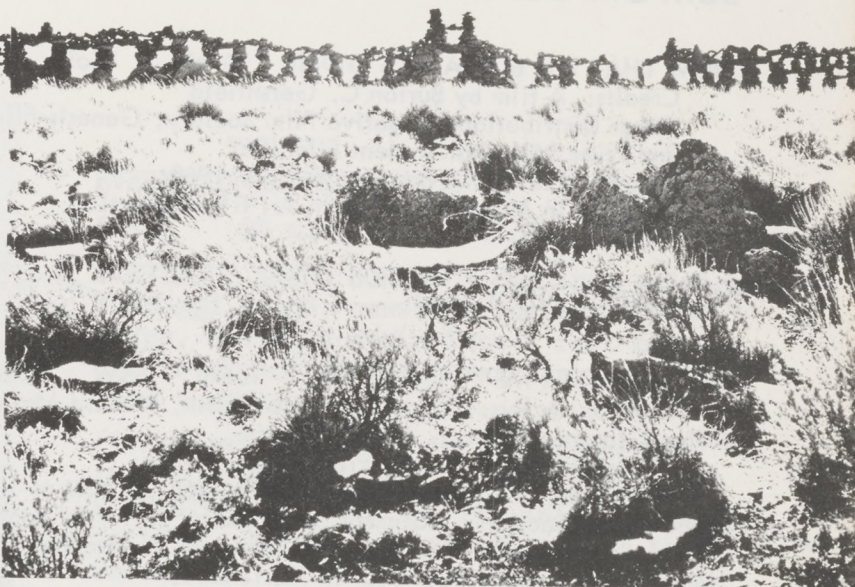
RELL G. FRANCIS

STONEMAN

12 min. 16mm B. & W. Sound

STARK ROCK MONUMENTS CRESTING THE HILL-TOPS OF A REMOTE WESTERN LANDSCAPE SUGGEST A NEW WORLD STONEHENGE. AN ANCIENT AQUEDUCT? INDIAN RUINS? OR THE WORK OF SOME MODERN JADED ARTIST? DISCOVER THE MYSTERY OF THESE STRANGE FORMATIONS FILMED IN VIVID GRAPHIC DESIGN.

Griffith Film Festival *KUED & KCPX (TV)



ROY FRIDGE

Films & rentals donated to Canyon

CONCERT TONIGHT, HEARTS & ARROWS, REFLECTIONS OF ST. BAMBOLA

8 min. Color Sound Rental \$10

CONCERT TONIGHT (1963) is owned by and has been shown at the Museum of Modern Art in New York. It utilizes pieces of sculpture made by Roy Fridge in 1960-1961 set to the music of "Stars and Stripes Forever." It won first place award at the 1968 Houston Film Festival. 3 min.

HEARTS AND ARROWS is an animated valentine . . . humorously sensual. Made in 1968. 1-1/2 min.

REFLECTIONS OF ST. BAMBOLA discovers the human saint behind the symbolic altar piece drawing. She takes a brief respite, scratches, yawns, smokes and then returns to her job as "saint." Made in 1968. 3-1/2 min.

HEARTS AND ARROWS and REFLECTIONS OF ST. BAMBOLA were shown by invitation at the Film Festival of the Americas in San Antonio, Texas in 1969.

BOB FULTON

STARLIGHT 4-1/2 min. B&W/Color Sound Rental \$1.50

A Tibetan Lama. His disciple. The disciple's wife, young boy and terrier. An old tugboat crossing the Mississippi River. A man in his seventh month of solitude. His hermitage built by his own hands. The man's bloodhound, his cat. Clouds crossing the Continental Divide. A mountain stream. A girl. The sun.

SWIMMING STONE 14 min. B&W (pos. & neg.) & Color Sound Rental \$5

Credits: Summit Films.

Fluidity of stone. Subatomic motion asserting a surface. Mind loop wandering. Visitation of sound matrix. Liquid solid. Nature transforms a planetary cycle. Relations of a timeless void.

VINEYARD IV 3 min. 16mm B&W/Color Sound Rental \$2

Other Distribution: Collection - Museum of Modern Art, N.Y.C. - Carpenter Center for Visual Arts, Harvard University.

Glen Denny observed -- "This film is not ocean, it is panther stalking jungle." Camera flows because it is free to move through space.

BURTON GERSHFIELD

NOW THAT THE BUFFALO'S GONE 6 min. Color Sound 16mm Rental \$10

Credits: A film by Burton C. Gershfield
Other Distribution: Creative Film Society, Genesis Films
2nd Prize National Student Film 1967
Judges Prize Ann Arbor Film Festival 1968
Included in Museum of Modern Art film collection

JULIAN GIBSONE

RUN I'M AFTER ME 18-1/2 min. 16mm B&W Sound Rental \$26

Credits: Actors: John Peart, Sue Costin, Richard McDonald. Cameramen: Graham Gay, Julian Gibsone. Editor: Julian Gibsone
Other Distribution: Ubu Films, Australia
Australian Film Institute Competition 1968, winner of Silver Award (no gold given) in the Experimental Section. Comment by judges: "...for its pace and wealth of ideas as surrealist fantasy." It has also been shown at Edinburgh & Mannheim Film Festivals. Edinburgh commented: "Mike Hammer meets Last Year in Marienbad."

ALAN GORG



ALAN GORG

THE SAVAGES (1967)

b&w sound 25 minutes \$15.00

A documentary essay with young black street people and their poor, downhome parents—their cultural history, their individual tragedies, and how white Americans see them. THE SAVAGES grew out of a community action project our family helped organize when we lived in Venice. It was our final project after years of work in civil rights and social action. In this film our street friends and our ghetto neighbors present their own stories, their most intense moments of violence, despair, and wisdom. THE SAVAGES is a work of art with no lying.

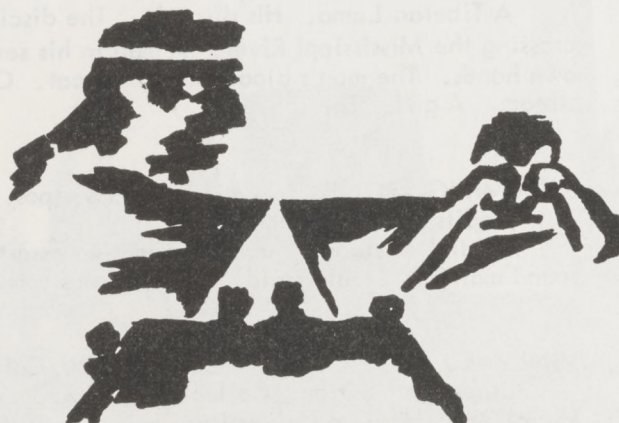
Festival Honors: American (1970), Columbus (1969), Mercer (First Prize, 1968).

FREE GROWTH (1970)

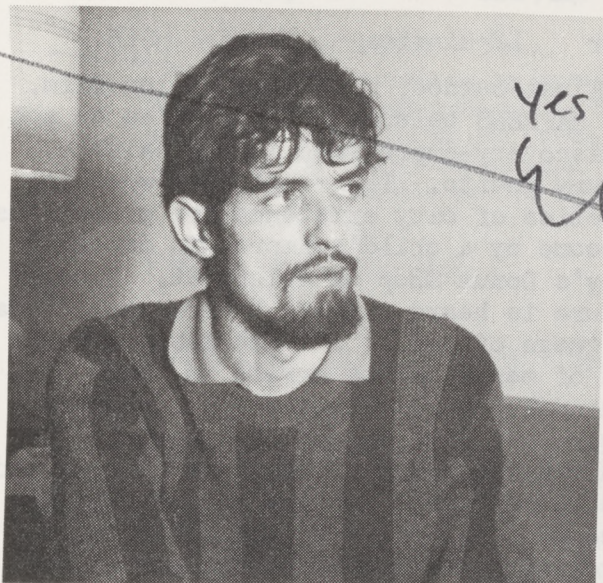
b&w sound 37 minutes \$25.00

A celebration praising freedom for children and other naturally growing things. FREE GROWTH is also an expose' of the oppression suffered by many different children—Hopi Indian, black urban ghetto, white middle class, hip underground. Their lives become regimented by the ambitions of parents, schools, and so-called civilization. In this film the old Hopi farmers say only a natural growth leads to a happy life. FREE GROWTH made our family quit the city and quit film. It is our farewell masterpiece.

Dedicated to freedom for the Hopi Nation.
Sequences with the Los Angeles Free School.



BOB GIORGIO



EVERYBODY NEEDS SOMEBODY (1971)

Color 30 minutes Sound \$35.

EVERYBODY NEEDS SOMEBODY combines original film and sound, newsreel footage, film clips, and rock music into a fast paced gut-level portrait of American youth in this turbulent era.

(Previously released in part under the titles EVERYBODY NEEDS SOMEBODY in 1968, MEANWHILE in 1966, and THE VEINS IN JANE in 1970. Completely re-edited for this release.)

FANTASY (1968)

Color 15 minutes Sound \$20.

"A breathtaking visionary travelogue through beautiful country landscapes, full of life, color, mystery, humor, spontaneity, love, gentleness, and maturity."

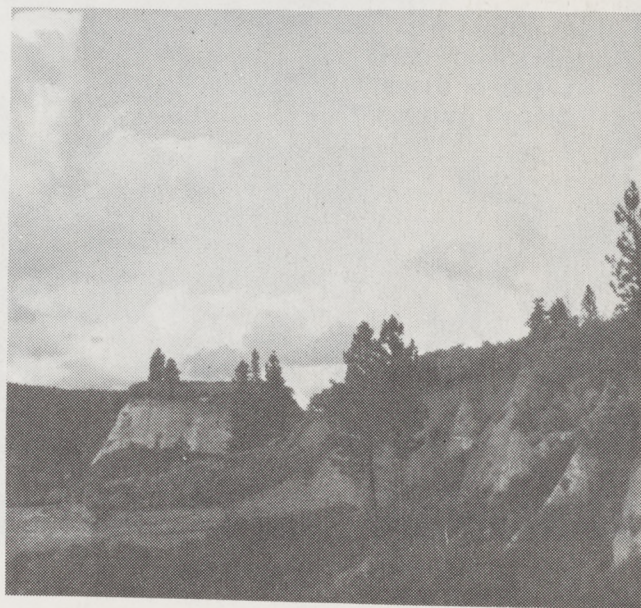
--Myron Ort, Sonoma Film Festival Judge

"I think it's a really beautiful film."

--Gene Youngblood

"The room goes all dizzy when it goes 'blink'" --Anonymous child

Second Prize, Sonoma Film Festival 1968
Highest Prize, St. Mary's Film Festival 1969
Prize, Kenyon Film Festival 1969



RELAX YOUR MIND (1969)

Color 15 minutes Sound \$20.

Fun and games, both real and fantasized, at the zoo, the park, and on the train. A film-elixer to cure melancholy, boredom, and that ache-all-over feeling.

Music by Buffy St. Marie, Sandy Bull, Johnny Cash, and an anonymous Swiss yodeler.

Prize winner, Sonoma Film Festival 1969

SWING LOW SUITE CHARIOT (1967)

Color 5 minutes Sound \$5.

A burlesque on the industrial film . . . a tongue in cheek tribute to the super-abundant omnipresent four-wheeled beetle. Sound by rengaW-Wagner.

"The Meisterswinger." --Emory Menefee

"Hitler's Revenge." --Lenny Lipton

FUGUE (1968)

Color 6-½ minutes Sound \$8.

"Home-made work of kinetic art . . . beautiful, exciting . . . spontaneous generation . . . carefully controlled in-camera work." --John Schofill



THIS IS JENNIFER (1967)

Color 21 minutes Sound \$20.

The heroine of this film is a real-life "Saviour" type, dedicated to saving the world. THIS IS JENNIFER presents Jennifer delivering a William Burroughs-like sermon to three spellbound youths in a San Francisco ghetto back yard.

LOVE HAPPENS

(1966)

Color 12 minutes Sound \$15.

The First outdoor Rock Celebration film, LOVE HAPPENS celebrates "Dance" as an act of discovery-expression in the Haight-Ashbury ghetto. The usual soul-wrecking anxieties of city existence are miraculously overcome by a child's impromptu dance in Tracy's Donut Shop on Haight St. Michael McClure is heard singing "There shall be a new image of God. . ." Ken Kesey and his band of merry-makers arrive in their psychedelic bus, "Further". . . a chain reaction of Love sweeps the ghetto, resulting in a day of jubilant dancing and good vibrations. For one entire day, the Dance of Love triumphs over the hate-provoking anxieties of modern humanity.

AMERICA'S WONDERFUL

(1967)

Color 7 minutes Sound \$10.

Sequel to LOVE HAPPENS. Serenaded by "The Mothers," Suzy Creamcheese (a modern Alice) trips out in San Francisco's Hip Wonderland, while Ginsberg, Leary, McClure, Kandel, and ten thousand hip tribesmen do their thing.

"AMERICA'S WONDERFUL is an example of multiple imagery in its best form, and Giorgio communicates the color, the excitement, the greatness of the (original) Human Be-in through his eyes. The amazing blast of color and shape that greeted my eye-brain have yet to wear off."

--Lenny Lipton, Berkeley Barb, 5/67

BOB GIORGIO and CAROLEE SCHNEEMANN

IN QUEST OF MEAT JOY

(1969)

Color 7 minutes Sound \$10.

Film version of Carolee Schneemann's (FUZES) highly successful New York happening, "Meat Joy."

Edited by Bob Giorgio.

Sound - the Rolling Stones' "Sing This All Together."

Currently, this film is on tour in West Germany, England, and the U.S.A.

BOB GIORGIO JR.

WLD 4/74

UNIVERSAL SOLDIER 5 min. Color Sound Rental \$5

~~This film was made by me (age 12) with some help from my brother (age 6) and our friends. O, yes, my father gave me a camera (\$18) and some technical assistance (a few afternoons) and 2 rolls of film. My friends and I made the props. Afterwards my father helped with the sound track, but the filming was my idea. It's an antiwar film.~~

~~Winner, honorable mention St. Mary Film Festival, 1968.~~

PHIL LIPE GRAFFE

NARCOSES 8 min. B&W 16mm Sound Rental \$8

(THE) GREAT CLASSIC FILMS AND SECOND HAND HARDWARE CO.

BETTY BOOP HISTORICAL MARKER: 422 FEET 18 min. 16mm B&W Sound Rental \$10

~~BOOP A DOOP: An excerpt from circa 1933 Boop Cartoon demonstrating the unique erotic style of the Divine Betty performing as a tight wire performer. Please don't take my Boop Oop a Doop away..." (5 min.)~~

~~Betty Boop, Kiko and Bimbo on a Cannibus Isle, with Louis Armstrong doing the sound track, in a later cartoon. The Armstrong orchestra appears in person as well. Big Black Power scene of cannibal chasing Bimbo the Clown through the jungle: savage cannibal head swells to giant size and transforms into the disembodied head of the real (no honky-tonk) Louis Armstrong singing I'LL BE GLAD WHEN YOU'RE DEAD, YOU RASCAL YOU. (7 min.)~~

BOB GREENBERG

SUFILM 11 min. Color Sound 16mm Rental \$15

Credits: Music--Villa-Lobos

My best film to date (July, 1969) is a highly erotic, highly personal love poem to a favorite girl. She alternately entices, rejects, and ignores all but herself. Eventually she loses her identity as a woman and becomes a photographic wonder.

POEME 8 min. 16mm Color Silent Rental \$10

Credits: Bob Greenberg

Designed as a silent visual experience based upon musical relationships, the film has been happily received as a home movie of "My Trip." Guaranteed to work with or without acid.

SAILOR'S HORNPIPE 3 min. 16mm Color Sound Rental \$4

Sort of a topless "Whip and Spur." Featuring a very lovely pair of tits in erotic-color.

WHIP AND SPUR 1967 2 min. 16mm Color Sound Rental \$3

Credits: Cast-- Bob Greenberg, Penelope Zorch.

A short joke on projectionist as well as audience. The flick is at its best at the end of a Warhol marathon. Anti-war even.

Both titles also available from Center Cinema Coop, Chicago.

I WAS A TEEN-AGE FRANKENSTEIN END PART TWO 16mm Color Sound Rental \$10

Bodies, Be-Ins, and Bummers, all seen with an innocent and loving eye.

VINCENT GRENIER

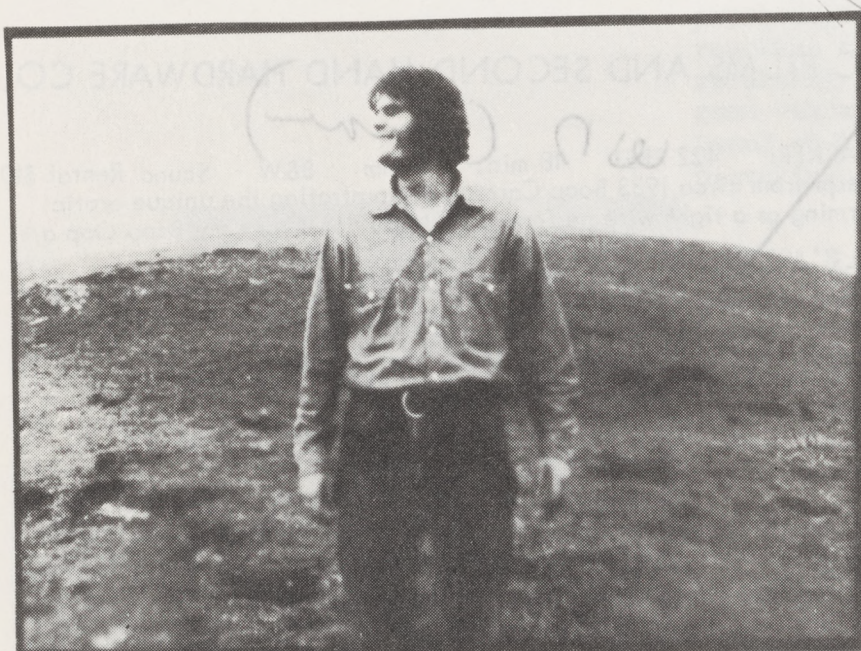
LA BROsse, LA GUENILLE ET LE SCEAU D'EAU
(The Brush, The Rag and the Water Bucket)
17 min. B/W Sound Rental \$17

Credits: Musique, Nil Parent.

White, closed, empty room, a man washing the floor and the walls for his life, spirituality. Exterior, wind, talking, light, children, a psychic music.

JAUNE (Yellow) 3 min. B/W Sound Rental \$4

The circle of reincarnation and death and fatality and God.

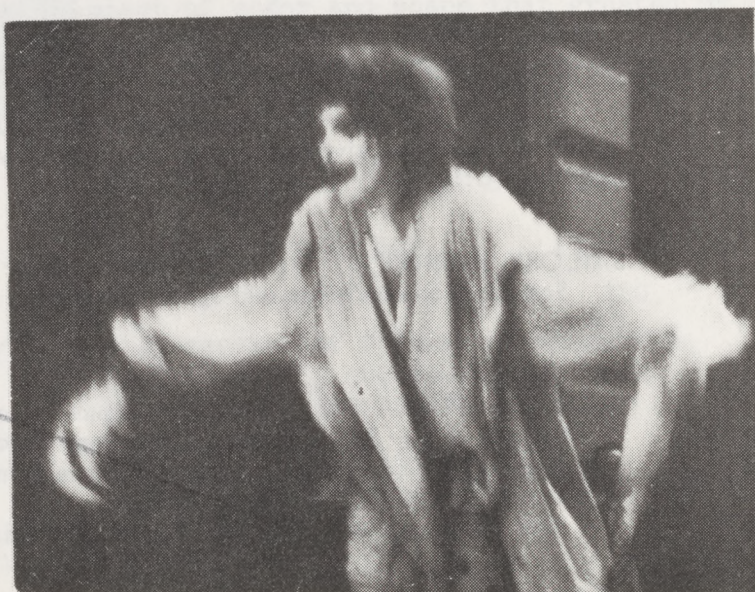


BUMPS
16 min. Sound B/W \$16

Walks, supernatural. Two men alone between Bumps and their continuous escapes and apparitions.

THE FLIGHTS OF ALEXANDER
MAXIMILIAM TUMONT
SENAT OHM OLIVER

Color Sound 16 min. \$20



JOHN GRUENBERGER

.....Coming Attractions!.....
.....

September will see the release of 3
new films by John Gruenberger

INFLORESCENCE

XYSTER CRYSTAL VISION

&

FROM THOSE FRIENDLY FOLKS
WHO GAVE YOU PEARL HARBOR

~~~~~  
.....

### S U B L I M I N A L G R A P H I C S

by John Gruenberger. Color, sound,  
7 minutes. Rent: \$10 sale: \$150.  
This film demonstrates the possibil-  
ities of the double 8 mm camera and  
a normal television set. (Note: the  
film is in 16 mm.) It was made as a  
proposal for the main title design  
of a feature film.

"A fantastic optic excursion."  
-Pearl Guyette.

### B E L L A D O N N A

by John Gruenberger. Color, sound,  
10 minutes. Rent: \$15 sale: \$150.  
"The strange quality about the film  
may be due to its faithful re-  
creation of the shapes of dreams...  
This is a subtly mesmeric, narcotic  
experience. It is as if the layers  
of flesh were to peel away to reveal  
the mind at work, except that here,  
we become the mind, and layers of  
perceptual reality dissolve before  
our eyes, all according to the plan  
of a writhing subconscious...mem-  
orable for its aura of sickness and  
evil..."-Geoffrey Mallen, *NEWMEDIA*.

### A C T

by John Gruenberger. Color, sound,  
10 minutes. Rent: \$15 sale: \$150.  
A contemporary psycho-drama, deal-  
ing with repression and forced con-  
formity and their violent results.  
"Thought provoking, stimulating,  
evocative."-Robert Niece, Professor  
of Art, San Fernando Valley State.  
"...explores the climate and social  
machinery that, in part, leads to  
violence."-Mike Stanton and George  
Ashley, Action Group.

### O N S E T variations 1 & 2

by John Gruenberger. Color, sound,  
8 minutes. Rent: \$12 sale: \$150.  
"...non-representational film in  
praise of optical stimulation and  
purely sensuous response. The  
effect is as if one were looking at  
four small movies simultaneously..."  
-Vincent Canby, *New York TIMES*.  
"...a violent, visual orgasm of  
shape and color."-Marc Jay, *Anti-  
Authority Art*.  
Purchased by the U.S. Information  
Agency.





## WALTER GUTMAN

THE ADORATION OF SUZIE 16 min. at 24 fps. 24 min. at 16 fps. 16mm  
Color Silent Rental \$25

Credits: Walter Gutman, Director and Photographer, Howard Kanovitz, Photographer. Featuring Suzanne Perry (formerly of Ringling Bros. Barnum & Bailey Circus). Hawk Serpent Productions Ltd., Producer.

Other Distribution: Film-Makers' Cooperative, New York City.

THE ADORATION OF SUZIE was made from 35mm. slides and represents a technical breakthrough in the use of light to create drama. Accident plays a major role in the results. The film is devoted to Suzanne Perry, who at the time the slides were made by Howard Kanovitz and myself had been three years in the Ringling Bros. Barnum & Bailey Circus. The movie reflects her special character and my special reaction to it. It is based on the concept of a woman, of her body and her psyche. Nothing extraordinary happens, but the woman herself is always extraordinary.

Purchased by N. Y. University.

CIRCUS GIRLS 30 min. Color Sound 16mm Rental \$30

Editing: Mike Kuchar. Musical advisor: John Duffy

About his life-long love of Circus girls.

THE GRAPE DEALER'S DAUGHTER 90 min. Color 16mm Sound  
Rental \$90

Writing about THE GRAPE DEALER'S DAUGHTER in the Los Angeles Free Press, 1/30/70, Richard Whitehall described it as "a lovely collage of Gutman's thoughts, desires, fantasies, memories and sexual longings for nubile young girls, all run together so that the only way I can convey something of the film's quality is to say that it is a 'Pigman's Wake' of the movies." While flattering, I think this is a better summation of the film than I could write. What comes out in a work of art is, I think, either more or less than an artist tries to do. Whitehall went on to say, "There's a rumbustiousness and joy and lustiness and lack of shame and inhibition to these naked dreams of an elderly satyr which makes it one of the finest and most honest essays into human desire I've seen."

Variety put it this way: "Its improbable humor will probably establish it as an underground classic... Gutman sees himself objectively as resembling a 'decadent Greek statue of Bacchus'... The illustrated stream-of-consciousness narrative with Gutman droning on, coughing and clearing his throat, rumbling off into 180-degree tangents is often soporific, more often funny, both intentionally and unintentionally, and surprisingly philosophic and perceptive."

As for Canby of The New York Times: "The climactic scene of the 90-minute film is a grape-filled orgy in which Gutman and his leading lady strip (she completely, he at first only to his blue cotton Bloomingdales' boxer shorts) and rub grapes over their bodies. The movie, funny in a mock-horrible way, is another example of the underground movie-as-exorciser of reality."

"A very rare, very humorous, very beautiful film. One of the most erotic comedies to come out of the underground. It will take a unique place in recent American cinema.."  
--Jonas Mekas, Village Voice

MUSCLES AND FLOWERS (1969) 90 min. Color Sound Rental \$90

Credits: Director--Walter Gutman; Producer--Hawk Serpent Productions Ltd.

Other Distribution: Filmmakers' Distribution Center, N.Y.C.

MUSCLES AND FLOWERS is a unique film because it approaches the mystery of WOMAN--and contrasts this with the mystery of MAN--by means of the strange vision of a very feminine woman who is also very strong physically. To WALTER GUTMAN a woman who has the muscular capability of a man--is more feminine--is more the ultimate female, when this strength is used to express the tenderness of a woman. She does something else with what is natural to a man and this adds to her mystery.

The visualization of two circus acrobats, HANNAH WEAVER and SUSAN PERRY, is shown in opposition to a discussion of them by three noted writers, MICHAEL BENEDICT, author of The Body and poet EMMETT WILLIAMS, editor of The Anthology of Concrete Poetry and author of Sweetheart. Their masculine voices and masculine viewpoints create the drama of contrast--the main drama of LIFE between the masculine and feminine--as the audience listens to them while seeing the sweet bodies and lovely faces of the acrobats.

An audio-visual film, of which 90 minutes are audio and 45 minutes visual.

Since the visual elements of MUSCLES AND FLOWERS total only half the length of the audio, there are four periods during which the audience sits in the dark, one quite brief, two about ten minutes each and one almost a half hour. There have been other films which compelled the audience to listen rather than look--but MUSCLES AND FLOWERS is probably unique both in the relative length of the audio element and its natural integration with and support of the visual.

Walter Gutman the director was a noted Wall Street financial commentator during the 1950s and early 1960s. The New Yorker Magazine did a profile on him in 1959. The Something Else Press is publishing excerpts from his Wall Street comments in April or May, 1969. "The Gutman letters" were noted because of their comments on the total scene. Walter Gutman financed "Pull My Daisy" and "Sin of Jesus," and in 1968 he financed and also became the most important single actor in George Kuchar's "Unstrap Me."



## EDUARDO GUERRERO

WOMEN'S LIBERATION 10 min. B&W Sound 16mm Rental \$12

Credits: Voice - Dewey Crumpler

"Juxtaposition of voice and image: Erotic movie."

ARMS AND NEEDLES 3 min. B&W Sound 16mm Rental \$7

"Study in irony."

## JOE GUZAITIS

FEVER 5 min. 16mm Color Sound Rental \$5 Sale Price \$50

(Print replacement insurance for \$25)

Credits: Joe Guzaitis 1968

Detroit's rites of spring...a bacchanalia with Walter Mitty and Wonder Woman on a chromium and steel couch...Bodies by Fisher, staging by P. T. Barnum...sexploitation of massman at the Auto Show.

"Pretty colors."

--Floyd Grumbauer

Also available from Center Cinema Coop, Chicago and Film-Makers' Coop, N.Y.

## JOE GUZAITIS & TOM DEEGAN

w/d 11/72

DE MORTUIS NIL NISI BONUM (OF THE DEAD SPEAK NOTHING BUT GOOD) 5 min. 16mm

B&W Sound Rental \$5 Sale Price \$60

(Print replacement insurance for \$25)

Credits: Tom Deegan, Joe Guzaitis

Man's vanity lasts well beyond the grave, but the majesty of his monuments soon come to ruin...The sepulchre must be rewhitened else it will begin to look as corrupt as its contents... Massive chunks of marble are not the measure of man.

## PHILIP HACKER

IN THE SLIPSTREAM 10 min. 16mm B&W Sound Rental \$10

Credits: Philip Hacker

"I have slowed down life at an airport, looked at airplanes as living creatures in an organic sea of dream and as ghosts in surreal worlds. It is an anti "Come Fly With Me", up against the wall, United Airlines. It is a slipstream, a quiet place, a vacuum, a way of seeing the flow.

Shown at the Monterey Film Festival.

## HALPER/BERMAN

THE BRIDGE 12 min. 16mm B&W Sound (optical) Rental \$15

Other Distribution: Center Cinema Co-Op, Chicago

Awards: \$150 - Ann Arbor 1967

Honorable Mention - Wellsley, Mills

Finalist - Foothill

Two people/two games/two stories



## THREE FILMS BY WARREN HAACK

### INTRUSION

Eight Minutes Black and White Sound Rental \$10

Intrusion attempts to deal, in an allegorical sense, with Man's inhumanity to his fellow man. Achieving this through symbolism takes place in the re-telling of a very old story. Throughout time, man has had insensitive feelings toward his fellow human beings. I chose to represent this insensitivity by covering the people in the film with mud. I used music electronic in nature, and made loops of it, to further the machinelike movements of the clay people. They start out blind, and end blind; their only function in our world being that of getting rid of intruders so they can get back to their state of "internal harmony".



### ..(SELECTIVE SERVICE SYSTEM).. ..

Thirteen Minutes Color Sound Rental - \$ 20

Since 1956, the United States has been involved in a ground war in Asia. The American commitment has led to an ever increasing involvement in that area of the world - despite growing dissatisfaction here at home. To implement this country's mobilization, the Draft System has been stepped up. It is a system which makes virtually no exemptions for those who feel this war is immoral and unjust. These young men must either serve in a war in which they do not believe, or face the bleak alternatives to service. Some have chosen prison. Some have sought refuge in other countries. This film documents another alternative. There was no attempt to alter the proceedings that took place.

### NEMESIS

Nine Minutes B&W and Color Sound Rental \$ 15

Our intellect has created a new world that dominates nature, and has populated it with monstrous machines. The latter are so indubitably useful that we cannot see even a possibility of getting rid of them or our subservience to them. Man is bound to follow the adventurous promptings of his scientific and inventive mind and to admire himself for his splendid achievements. At the same time, his genius shows the uncanny tendency to invent things that become more and more dangerous, because they represent better and better means for wholesale suicide. In spite of our proud domination of nature, we are still her victims, for we have not even learned to control our own nature. Slowly but, it appears, inevitably, we are courting disaster.



## RENT ALL THREE FOR \$ 40



Light becomes color  
Shape becomes pattern  
Motion becomes dance

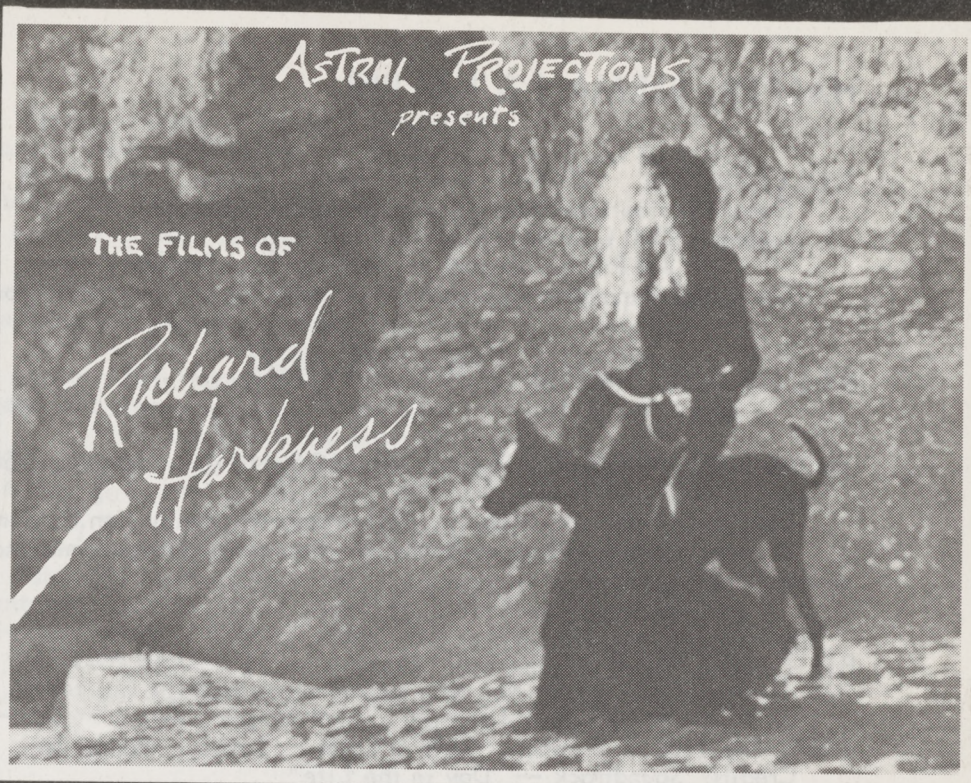
# The Eclectic Light

1 min.  
\$3



## THE VISITOR

"Mindscapes of an aged woman  
as she contemplates  
the ominous approach of Death"



ASTRAL PROJECTIONS  
presents

THE FILMS OF

Richard Harkness

a scene from THE VISITOR

still photo by HERRS GONG

AWARDS: Tennessee Arts Commission Special Award for Filmmaker Potential  
Second Annual Sinking Creek Film Celebration National Short Film  
Competition 1971

Honorable Mention at the First Annual Washington National Student  
Film Festival 1971

Honorable Mention at the Third Annual Berkeley Film  
Festival 1971

Jury Prize at the Bellevue Film Festival 1971

8 1/2 minutes

rental \$12

## S.F. - AN ABBREVIATED VERSION OF SAN FRANCISCO

Perhaps S.F. stands for SuperFast? Time & space are drastically  
altered on a drive from Treasure Island across the bridge and through  
San Francisco, which is compressed into 60 seconds of abstraction.  
Color 1 minute

rental \$3



## SQUARE - AN IMAGE DURATION TEST

The senses are taken to the limits  
of perception by a gradually  
accelerated succession of images  
Color animation

2 minutes

rental \$5

Richard filming a scene from the latest extravaganza

## HAIRY KARI

color rental  
11 min. \$15

## PRELUDE

a colorful  
montage...  
the stuff  
they never  
show on T.V.  
1 1/4 min.

A SATIRICAL EPIC by RICHARD HARKNESS & CHRISTINE PHEL {his lady love}

## Dirty Movie

2 minutes 47 sec.  
of unedited film.  
Pure cinema. Lots  
of movement. A  
cast of thousands  
The simple vision of  
a present purist.

Cheapest film in  
catalog 99¢



## HALPER, BERMAN & HALPER

COLLEGE DAZE 21 min. 16mm B&W Sound Rental \$25

Other Distribution: Center Cinema Co-Op, Chicago

Awards: \$300 - Autumnal Film Festival - 1968

2nd Place Category B - Chicago Film Festival

See a freshman suffer through his first few weeks. Portrait of know-nothing.

## KELLY HART AND DON CERVERIS

IN THE BEGINNING, THERE WAS NO BEGINNING 20 min. Sound Color Rental \$20

Credits: Filmed and edited by Kelly Hart, written by Don Cerveris, sound by Bill Spencer.

A young couple pick up a hitchhiker who carries a megaphone and claims to be God. He may or may not be.

## BILL HAUGSE

SGTS. BANNED 5 min. B&W & Color Sound Rental \$6

Credits: Soundtrack -- "Day in the Life"

"Funking around in Venice, California. Sunday afternoon and the kits. Stereopticon dream; old ladies playing cards; 'Had a smoke and I stepped into a . . .' Beatle Track"

## JOHN HAUGSE

HOME MOVIES "A-Z" 5 min. 16mm Color Sound Rental \$5

Award in the "Northwest Filmmakers Festival, Seattle, Washington

Invitation - "Festival of the Arts", University of Oregon.

A symetric look at educational films.

PUSH-BUTTON FILM 5 min. 16mm Color Sound Rental \$5

Invitation - "Festival of the Arts" - University of Oregon

Anthropological survey of "Magic-Science and Religion" or at least as much as I could remember.

## BENJAMIN HAYEEM

PAPILLOTE (1964 revised 1969) 10 min. B/W Sound Rental \$12

Credits: Music: Paul Fran; Cast, Director, Editor: B. Hayeem; Camera: Hayeem, Shaw, Schneider, Newitt

Every morning a man is born out of a paper bag. He distributes money to the financial world of the Stock Exchange in Wall Street, and disappears into his paper bag again each night.

This is the basis for PAPILLOTE, a bizarre fantasy set in some unlikely corners of New York...

"Third Ann Arbor Film Festival ... The satirical and marvelous surprise of the festival was Benjamin Hayeem's PAPILLOTE" -- Gregory J. Markopoulos

"Hayeem shows considerable inventiveness and ability in his actions and in the ideas of his film. PAPILLOTE is a clever and funny film, and gloriously free of the personal and confusing ideas and techniques that seem to usually characterize underground films." -- Dane Lanken

Shown at film festivals: Edinburgh, San Francisco, Leipzig, Vancouver (Certificate of Merit), Ann Arbor (Special Prize), Tours, Evian, Oberhausen Independent Film-Maker's Competition, St. Lawrence University (Award of Merit). Also shown at Washington Gallery of Modern Art and Channel 13, Stanley Kaufman's "Art of Film."



EXTREME UNCTION (1969) 8 min. Color Sound Rental \$15

Credits: Cast: Gabriell and B. Hayeem; Director: B. Hayeem; Camera and Editing: B. Hayeem and S. Packard.

An attempt to use Slavko Vorkapich's kinesthetic aesthetic theory of film.

Shown at Electric Circus, Foothill College Independent Filmmaker's Festival, San Francisco, Edinburgh, Tours -- banned by Australian Censors.

"Classical underground movie; interestingly grainy images, super-impositions, Freudian symbols, fragmentary pop songs are fused into an erotic fantasy with flashes of Eisenstein."

--23rd Edinburgh International Film Festival.

"U.S.A. had a few bright entries. Ben Hayeem's far out erotico pic EXTREME UNCTION used a girl's sex desire and orgasm with transposed shots from classics. It had inventiveness."

--Tours Shorts, by Gene Moskowitz

"Easily Hayeem's most ambitious, provocative, serious work (though he has a rare gift, at times, for comedy, FLORA). Naked girl writhing, face contorted with sexual/death ecstasy, her face covered with advancing soldiers, explosions, violent images, climaxing in fully-projected torment, the ocean. Repeated shots intercut of her and two naked men coming up a stairway. Sound: old rock song, cut up, distorted, a provocative film, masturbatory, Conner-esque, evil, true (though not uplifting). Fantastic, brilliant use of bipacking rather than superimposition to achieve textural effects." --John Schofill, Festival Judge, 2nd Annual Monterey Independent Film-makers Festival. NOTE: EXTREME UNCTION not selected for showing at this festival.

"A sort of hifalutin porn. Naked girl writhes around in bed with (get this) a picture of Ben Hayeem."

--Howard Levant, English Dept., Hartwick College, Oneonta, N.Y.

CHRISTMAS IS NAKED TURKEY (1984) 10 min. Rental \$12

Credits: Cast: M. Whitehead; Camera, Direction, Editing: B. Hayeem; Dinner guests: George and Robert David Cohen (famous poet), Russell Grams.

Other Distribution: Creative Film Society, Center Cinema Co-op.

Prized at Denison Film Festival 1998.

How to have a merry Christmas in spite of everything.

"Hayeem's worst film." -- B. H.

"A new twist to the Kama Sutra." -- Shrimati Mary

"I admire your Christmas ... I want to eat too." -- M. L. Fallwell, Nashville, Tenn.

"Christmas should be a vegetarian holiday." -- Swami Bhuleshwaranda

In England contact: Derek Hill, Short Film Service, Ltd., 122 Wardour St., London, W.1.

## JOHN HEINZ

THE DISCOVERY OF THE BODY 19 min. 16mm Color Sound Rental \$20

An Opera Buffa mixing live action with animated Victorian artwork, this sequel to RODNEY'S BOX shows the Old Order -- the old imperialism, the old romanticism and the old prurience -- being overthrown by robust modern nudists. The film begins with the accidental discovery of the human body in East Prussia in 1784 by an unknown researcher and culminates in the body's perfection as an instrument of peace at the battle of Manila Bay. The message of the film is obvious: Put your body on the line.

Also available from Center Cinema Coop, Chicago.

HOTEL FOR MEN 20 min. Color Sound Rental \$20

Other Distribution: Center Cinema Co-op, Chicago; Filmmakers' Cooperative, N.Y.C.

A murky view of a dying philanthropic institution -- inhabited by George Washington, Whistler's mother, J. P. Morgan and all the workers of the world.

Tom Palazzolo was never more charming than in his role of J. P. Morgan as a boy.

The film mixes animation and live action in a most un-Disney-like manner. Film scholars will recognize it as a remake of D. W. Griffith's "The New York Hat."



## JERRY HEINZ



## KARATE BALLET

B&W 8 min. Sound \$10

Dance-like movements of Karate are matched with a surging musical score by Prokofiev. Made frame by frame with a home-made optical printer, the film flows from stark contrasts of positive and negative sequences to multiple images of Karate forms and Kumite competitions, from split-screen blends to accordion-like movements of a black belt who defends and attacks with power and grace.

A sort of Zen mood is suggested through the flow of scenes within nature, including shots of some feminine participants. The richness of action-levels gives the film wide appeal.

Independent Filmmaker Award, New York.

## PATRICK HELLA

LES CAMELEONS 7-1/2 min. 16mm Color Sound Rental \$8

"Density, richness, complexity and above all symbolism; these are the first impressions that can be associated with the name of Patrick Hella. With his film LES CAMELEONS he reinvents a kind of poetical symbolism, which is nearly abstract.

The harmonization of the strange and aesthetic features leads to the construction of a really beautiful and simple poem through a succession of beautiful frames which, not withstanding their apparent simplicity, are heavy precisely with an incredible density of intentions. Sometimes it makes you think to a silent howling that would only be a love cry." -- Leon 't Joen in Cinema International No. 19 (1968)

THE COOL HEAD B/W Sound 14 min. Rental \$15.00

"The script is about a woman who has lost her lover in a car crash. She becomes mad after this shock and tears off his head. She washes the head and cleans it. The accident remains in her mind - She sees him as before - falling into her arms, his body covered with blood. She lives with the head as if he were alive but crippled. She offers him presents, dances for him and tries to entertain him - in vain. Tired of his ingratitude, she makes love to the head once more and shoves it into a dustbin. A tramp takes it, strokes it and goes away with it. It all goes on...."

## WILLIAM HENDERSON

### MOTHERS' DAY

B/W Sound 13 min. \$15.00

LAST SUPPER 7 min \$10 -

Color Sound 19 min. \$20.00

## HENDERSON/NELSON

### KING DAVID

16 min. Color Sound Rental \$30  
See listing under Robert Nelson for full description.



## LEONARD HENNY

BLACK POWER, WE'RE GOIN' SURVIVE AMERICA 15 min. 16mm Color Sound Rental \$25

Produced by Leonard M. Henny in cooperation with the Black Panther Party and American Documentary Films; camera: Steven Lighthill and Leonard M. Henny; editing: Kees Hin; speech by Stokely Carmichael; dancing by Uzozi Archo Dancers and Company, Birth of Soul Dancers.

Portrait of the struggle for black liberation, the African heritage of American blacks, the need to form a Black United Front in order to survive the threats of white racism in America and in the world today.

The speech by Stokely Carmichael was given at the occasion of the merger between the Student Non-Violent Coordinating Committee (SNCC) and the Black Panther Party in Oakland, California, February 1968. The merger took place on the birthday of Huey P. Newton, Minister of Defense of the Black Panther Party, who was jailed for allegedly having killed a policeman. The speech ends with the famous: "Huey Newton will be set free, or else.."

PEACE PICKETS ARRESTED FOR DISTURBING THE PEACE 6-1/2 min. 16mm Color Sound Rental \$10

Credits: A film by Leonard M. Henny. Singing, clapping, speak-out: Joan Baez; Song-text: Bob Dylan; Reporting: Colin Edwards; Editing: Kees Hin; Production: Leonard M. Henny.

This documentary depicts the preparations for and the development of the October 1967 non-violent, anti-draft demonstration at the Oakland Induction Center that led to the arrest of Joan Baez and 120 pacifists.

THE RESISTANCE 18 min. 16mm Color Sound Rental \$25

Produced by Leonard M. Henny in cooperation with the Peace and Liberation Commune and the Committee for Draft Resistance in the San Francisco Bay Area. Camera: Leonard M. Henny; Editing: Kees Hin; speak-out by David Harris and members of The Resistance; complicity statements by friends of The Resistance; songs by the band of the Peace and Liberation Commune, Palo Alto; rock music by The Charlatans; theatre by The San Francisco Mime Troupe.

This film is produced to be shown on the summer project of The Resistance 1968. A truck with a projection screen and sound installation will travel across the United States to spread the word about The Resistance and to show the people in the country the alternatives before them. Over and above their non-cooperation with the draft, members of The Resistance search for a new form of society, a new attitude towards fellow people in the world and a new approach to what is worthwhile doing with our lives.

SCHIZOPHRENIA OF WORKING FOR WAR 40 min. Color Sound Rental \$40

Other Distribution: Center Cinema Coop, Chicago; Filmmakers' Coop, N.Y.C.; Canadian Filmmakers' Distribution Center, Toronto.

THE SCHIZOPHRENIA OF WORKING FOR WAR is a half-hour documentary film about three men who do not want to devote themselves to war, yet daily do just that. They are engineers employed at some of the most prominent California institutions specializing in defense contracting. The film presents their stories. The men play themselves.

We look over a man's shoulder at his work, and see nothing that seems even vaguely war-like. He can tolerate his misgivings until one day he is given a map of North Vietnam and assigned to working out cost-effectiveness analyses of bombing routes. This man's dilemma and those of the other two men, are shown in the movie. One engineer quits, another continues to work, and another is fired. How they handle conflicts such as conscience versus family support, and social concern versus job interest, is the substance of THE SCHIZOPHRENIA OF WORKING FOR WAR.

Prints can be purchased from TASC Midwest, 5122 Waterman Blvd., St. Louis, Mo. 63108. Phone: (314) 367-8719.



BUT WHAT DO WE DO? 18 min. Color Sound Rental \$25

Many scientists and engineers who work on military R&D projects are becoming concerned about the contributions of their work to the United States' role in the Vietnam war and the military and industrial organizations that create the capability to wage such a war. BUT WHAT DO WE DO? is the true story of how one engineer became aware of the consequences of his work and grappled with and resolved the growing contradiction between his personal convictions and his work. The role of the engineer is played by the engineer who actually went through the experience described. The film shows how various events affected the engineer's thinking: The news of the war in Vietnam, an introduction to the concept of non-violence by Joan Baez, student demonstrations against military contractors, and "peace games" of non-violent civil defense.

BUT WHAT DO WE DO? challenges student engineers and scientists to face up to the moral and political choices they must make when seeking employment, and confronts already-employed engineers and scientists with the necessity of taking responsibility for the consequences of their work.

## KURT HEYL

AMERICAN ALTERNATIVE 8 min. Color Sound Rental \$12

This is a biased documentary, straight-shot and direct.

i ain't putting down america  
i'm putting down all assholes on earth - stop -  
they say people will be people  
i say why can't people be human  
power to the humans

we the people,  
we believe in life before death  
it's not all black and white  
we must kill to live  
we must kill to give life  
i must ask you not to

america is the leading world killer  
fat and sitting  
with it's shit-covered ass  
on the humans of earth

if the power were given to the humans  
it would be dismantles,  
mixed with vegetables, rice and seaweed  
and fed to the people

Within american specialization and constipation the man against man fight for the buck is get ahead and be a behind.

Good for nothings are thought by the majority to be exactly that, if you don't play, you don't win, you can't win. Winning is the most important thing. You can't not want to win.

This is a movie of pictures of people who do not participate in this completely ridiculous game called suck-sess and possession collection. Through the bloodshot glassy eye of that drunk was a clearer view of earth than the bank of america saw. Or could buy.

Film also available from: Center Cinema Coop, 540 N. Lakeshore Drive, Chicago, Illinois; New York Filmmaker's Coop, 175 Lexington, N.Y., N.Y.

COUNTRY 11 min. 16mm Color/B&W Sound Rental \$11

Lyrical film about a 1968 escapist.

Also available from Chicago Film Coop; and Center Cinema Coop, Museum of Contemporary Art, 237 East Ontario Street, Chicago, Illinois 60611.



MY NEIGHBORHOOD 11 min. 16mm Color Sound Rental \$11

Music by Thomas Wright.

Subjective documentary on a neighborhood in Chicago called Bridgeport. "Probably the best experimental documentary on an American town ever to have been done. This film is reminiscent of the opening sequences in both John Schofill's FILMPIECE FOR SUNSHINE, and Bruce Baillie's QUIXOTE, in its fluidity of style and spiritual bond of the filmmaker with his subject."

-- Bob Giorgio

LYEH TRUK 11 min. Color Sound Rental \$15

Other distribution: Center Cinema Coop; New York Filmmaker's Coop.

skipping stones on the lake  
dropping pebbles down sewers for the sound  
stirring the coffee  
fucking in the rain

squirting water from our mouths  
in the park  
at the drinking fountain

open my eyes under water  
taking a shower high  
playing war with water balloons  
hearing ice cubes against the glass  
in a drink  
singing "singing in the rain", in the rain  
watching explosions in mud puddles  
swimming at night nude in a heated pool  
pissing in my pants  
kissing your tears  
sweating

"No truth therefore is more certain, more independent of all others, and less in need of proof than this, that all that exists for knowledge, and therefore this whole world is only object in relation to subject, perception of a perceiver, in a word, idea...All that in any way belongs or can belong to the world is inevitably thus conditioned through the subject, and exists only for the subject. The world is idea."

--Schopenhauer

LYEH TRUK is a lyric song of transformation.

## SETH HILL

SHADOWS AND REFLECTIONS 4 min. 16mm Color Sound Rental \$5

Alas! When I thought myself most alone, my shadow was always there.

Sonata - form film of a simple theme: the cameraman impinging on his environment. Lots of moving camera and negative color, and an original 12-tone score.

"The old-fashioned virtues of slickness and superficiality in a world of anguished awkwardness... honesty and humility and the sense of a filmmaker coming to terms with his own obtrusive existence as a snooper. There is an Idea here that is perhaps greater than the artist."

--Andrew Sarris, the VILLAGE VOICE



the films of . . .

## WILL HINDLE

1958

**PASTORALE D'ETE** 9 min 16mm color sound rental: \$10

1958-'63

**NON CATHOLICAM** 10 min 16mm b&w sound rental: \$12

1966

**29: 'MERCI, MERCI'** 30 min 16mm b&w sound rental: \$30

1967

**FFFTCM** 5 min. 16mm color sound rental: \$9

1968

**CHINESE FIRE DRILL** 25 min 16mm color sound rental: \$40

1968

**BILLABONG** 9 min 16mm color sound rental: \$18

1969

**WATERSMITH** 30 min 16mm color sound rental:  
contact Will Hindle or American Film Institute directly.

1970

**SAINT FLOURNOY** 12 min 16mm color sound rental: \$25  
**LOBOS-LOGOS AND THE EASTERN EUROPE FETUS TAXING**  
**JAPAN BRIDES IN WEST COAST PLACES SUCKING ALABAMA AIR**

1971

**LATER THAT SAME NIGHT** (Available late '71) 16mm color sound

For detailed information concerning film works, extended rental facilities, and the purchase of prints write directly to Box WMH, Blountsville, Alabama, 35031, Attn.: E. Morris. Your request will be answered by return mail. Letters directed to or concerning Will Hindle personally should be marked to the attention of C. Gafford.

(see box above for detail information)



## DAVID HOLDEN

CAPTAIN BREZEWSKI 15 min. 16mm B&W Sound Rental \$15

Starring Cliff Osmond.

It is a comic surrealistic depiction of a man who dreams, fears and fantasies into an all-encompassing vision of reality.

Also available from Creative Film Society, 14558 Valerio Street, Van Nuys, California.

## MICHAEL HOWDEN

woodfall livery and rib-home series

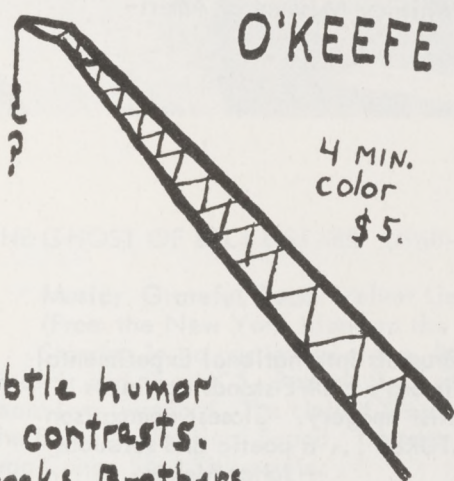
6 min., colour/b&w, silent, rental \$8

construction by david sawyer; other distribution: new york filmmakers', center cinema, intermedia, ubu.

honorable mention: st. mary's film festival, 1969; shown on KQED 1969.

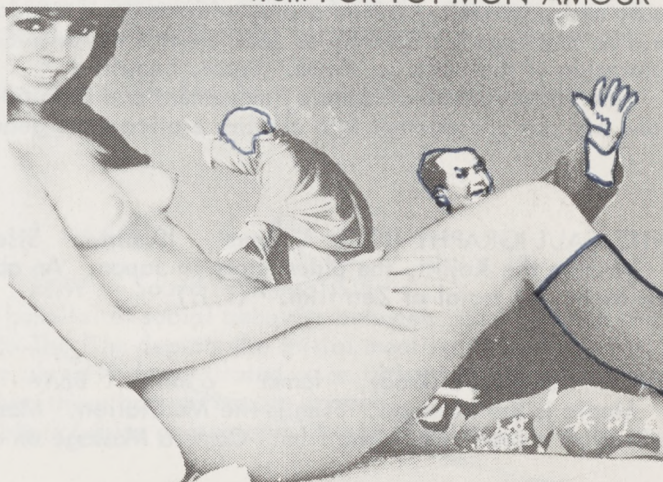
rivervoice, rainsmell, the trees,  
the trees sing thin/river i cross/  
cry i make my own, turning  
january 1969, kyoto

## MICHAEL HOLLINS



Subtle humor  
in contrasts.  
Brooks Brothers  
flowing in the junkyard

from POR TOI MON AMOUR



## ERWIN HUPPERT, Switzerland

POR TOI MON AMOUR

FOR YOU MY LOVE

GUTS

THE WEATHER WILL CHANGE ON TUESDAY

This film has three titles: in French, in English and in German. Three very profoundly interdependent titles: as love can't do without guts, and who will deny that this won't change the weather. But love ends in war ... and war ends in love ... Not everybody can have a big brain. Internal haemorrhoids easily distinguish themselves from external haemorrhoids as they are covered with mucous and not with skin. The patients unfortunately imagine that the treatment of their haemorrhoids will also dissipate all their uneasy feelings like sexual impotence. Local treatment of haemorrhoids should only be applied when there is a haemorrhage. Then you introduce a tube and open the gas. Before this operation you surely should get the feeling. --like this; or like that-- All the muscles tightened - the eye alive - I jump. Oh my poor heart! "Do you believe in love"? "What is love"? Just a white ceiling!" Beware of men whose god is in heaven. Each morning there are 10,000 armed men more, Gerontocracies are engulfed and chaos becomes the supreme order. But who knows where the light goes when you turn the switch.

(Sub-titles): What will be your share.

Is this a consent to a situation without an issue? No!

The new masters are born.



## PETER HUTTON

FOR HORATIO ALGER 4:10 min. B&W Sound 16mm Rental \$5  
A terrible chicken dream.

IN MARIN COUNTY 10 min. Color 16mm Sound Rental \$15

"IN MARIN COUNTY approaches the subject of America's ecological disaster as a comic yet bizarre vision. The tradition of Old MacDonald's farm has long since disappeared and in its place are bulldozer and insect sprays. Our fascination with these mechanized wonders of civilization may well prove to be more lethal than we would have imagined. Peter Hutton has succeeded in making an important statement on ecology and the strange delight Americans take in destroying things." Whitney Museum of American Art.

## TAKAHIKO IIMURA

LOVE (1962-3) 16mm 11 min. B&W Rental \$30

Music by Yoko Ono.

"I have seen a number of Japanese avantgarde films at the Brussels International Experimental Film Festival, at Cannes, at other places. Of all these films, Iimura's LOVE stands out in its beauty and originality, a film poem, with no usual pseudo-surrealist imagery. Closest comparison would be Brackage's LOVING or Jack Smith's FLAMING CREATURES ... a poetic and sensuous exploration of the body ... fluid, direct, beautiful." --Jonas Mekas

"Incredible drama of texture, movement and cropping ... as close to the Japanese sensibility as one can get ... attempt into all that erotica some genuine poetry."

--John Gruen, N.Y. Herald Tribune

WHITE CALLIGRAPHY (1967) 16mm 10 min. Silent B&W Rental \$15

Writing the Kojiki, the oldest story in Japan. An abstract film written in Japanese letter in each frame. A trial of Zen film. (T.I.)

CAMERA MESSAGE (1968) 16mm 6 min. B&W Rental \$10

Media is the Massage. Film is the Meditation. Massage is done by the camera and lights. Meditation is recorded on the film. Camera Massage on a girl. (T.I.)

## CARL JACOBS

I WISH I WAS A RICE CRISPIE RELAXIN' IN MY BOWL SHOOTIN' MOVIES (1965-67 Boston)  
18 min. 16mm B&W Sound Rental \$20

Music: Dylan and Blue

(Longest title: Third Annual Independent Filmmakers Competition and Festival St. Lawrence University, 1968).

"The definitive Rock N Roll movie..." Woo Woo Ginsberg WMEX Radio  
World premiered on Radio Unnameable, WBAI Marathon.  
America's first radio movie.





THE GHOST OF BELLE STARR (1968-1971 America) 52 min. 16mm Color Sound Rental \$45

Music: Grateful Dead Velvet Underground

(From the New York Island to the Redwood Forest; an exercise in Politpop Funk Note Taking)

Starring in no particular order: Ramblin' Jack Elliot, Celia, Tim and Rosemary Leary, John Sinclair and The MC5, Patrick Sky, Michael Pollard, Bob Neuwirth, Sudsy, Kris Kristofferson, Jean-Luc Goddard, The United States Army, Gerald Malanga, Pamela Formula, Captain Garbage, The Berkeley Tactical Squad, Thunder Pussy, Dredge, Jesse Bolden, Fast Eddy, Carol, Max Scherr, Ivan Cohn, Shel Silverstein.

The Dogs: Quantrill, Dog J Hopper, Max, Taco, Rex Raw Milk, Canna, Pig Honey and Belle Starr.

## RICHARD JANTZ

WD 6/72  
DIOGENES, WHERE ARE YOU? 14 min. B&W Sound Rental \$15

Synopsis: "Diogenes", as a film draws a parallel of social behavior between primitive man and modern man. Suggesting man hasn't changed. The film depicts the initial meeting of two cavemen. The development and usage of social skills are cleverly demonstrated as an aide in crossing boundaries. The film really is about what happens when these boundaries are crossed.

The carefully selected locations and the black/white photography are instrumental in rendering the atmospheric mood of prehistoric time.

## IAN JOEL

BUDDHA'S PARTY 11 min. 16mm B&W Sound Rental \$15  
(Silent light show version available. Rental \$10)

Buddha is having a party and making happy fun stuff. An outrageous San Francisco rock and roll party originally shown at the Vancouver Trips Festival where a plain clothesman requested that I stop showing it for alleged nudity, which is ridiculous!

Soundtrack by the Grateful Dead.

Ran for 8 weeks at the Presidio Theatre, S.F.



transfer  
rental requests  
to Kalispell, Montana  
57701

WD  
8/73

Films by



Jon Jost



### 13 FRAGMENTS & 3 NARRATIVES FROM LIFE (20min color sound \$25)

Awards : First Prize (shared with 'TRAPS') University of South Florida Festival '70  
'Award' (unnumbered cash prize) Foothill Festival '70  
Honorable Mention Chicago International Film Festival 1970

Participated : Yale '69, IFMC '69, Ann Arbor '70, San Francisco International Film Festival 1970

A critical examination of the life of a young woman presented through a precisely determined structure in which her subjective narration is countered with the objective interjections of the filmmaker. While appearing as a highly controlled documentary this film is in fact a completely scripted fictional account styled as a soft parody of the Life magazine approach to portraiture.

"Made for under \$250, this 20 minute color film essay on a normal, 'alienated' American girl studying at the Chicago Art Institute is a rare phenomenon among so-called 'underground' films: it is serious, subtle, and deeply political in its intentions and objective style: eschewing the subjectivity and increasingly incoherent tendencies of most 'underground' films, this film shows its subject and narrates its themes with a unique self-consciousness of image and sound that reveals both technical finesse and critical reflection."

Tom Luddy, Program Director Surf Interplay

"I was very impressed with 13 FRAGMENTS. It's a well made, originally constructed, personal short story. In all his films he seems preoccupied with the problems of a narrative form, with presentation of characters; is patiently involved in trying to solve formal problems of how to put on film, in narrative form, modern sensibilities."

Jonas Mekas in the Village Voice

This film, as a serious look into the social and psychological predicament of a contemporary young woman is appropriate for 'entertainment' purposes, but also for study in the areas of psychology, sociology and 'women's studies'. It has, in fact, been used successfully for these purposes.

13 FRAGMENTS comes with a short animated leader which demonstrates, in terms of a filmic trope, a political law.

### PORTRAIT (12min b/w&color silent-18fps \$12)

Made in 1963, this is a first film, flawed as most first films. It is a silent study of a young Italian schoolgirl which attempts, through purely visual means, to make a social-political inquiry. It didn't quite work, of course, but it was a start.

Autobiography: 19 years chaotic in mind, about \$25 to name; in European exile. film shot (her family puzzled, not understanding their mad Yankee - as if he did himself!) spring breaks and hitchhiking through still winter alps - London: Dover a grand stair to his spirit - English words! arrange editing equipment out of London us: he could not understand what he was doing, nor, in retrospect, what he had done. Film is a heavy habit.

### CITY (14min b&w silent-18fps \$15)

CITY is a film of paranoia, a self-portrait on the edges of insanity. Tracks of Chicago, grey and deathly; interiors: a room, a mind. The city as speed, as a poison, a sickness that consumes all who touch it. Fall 1964. Pined (too dirty, too crazy). A skid row flat. Early morning bust, the FBI to drag me out of bed: breakdown. Life comes downward. Six months of cigarette buses gather on the floor. After the wait comes conviction and 27 months in the federal cage on draft charges. CITY portrays the time as an internal documentary in a series of elliptical movements, the psychic drama emerging from surface appearances: streets, faces, buildings -- from these external apparitions the spirit betrays itself.

### SUSANNAH'S FILM (13min b&w sound \$15)

Awards : Award (unnumbered cash prize) Sinking Creek Film Celebration '71

Participated : Independent Filmmakers Competition '69, Ann Arbor '70, University of South Florida Festival '71

SUSANNAH'S FILM is an entertainment composed of a declaration of love followed by 10 precise one-minute (1440 frames) sections containing:

- (1) a bow to Melies
- (2) a risque boudoir scene
- (3) an exercise in French, the one-time language of the diplomats, now fallen in favor of the American empire
- (4) a philosophy of film
- (5) an interlude to harpsichord
- (6) the confession of a charlatan (a lament)
- (7) an exhortation : if you don't like it, do it yourself
- (8) an apology (prelude to fugue in A minor)
- (9) a farewell
- (10) a death

in that order. It comes with a short standup leader on the matter of long hair : we ought to get together sometime!

"Zen clean! Saying it and doing it at the same time. Film as art, film as poetry!"  
Scott Bartlett, Filmmaker



### FALL CREEK (13min color sound \$15)

Awards : Filmmaker Award (shared with FLOWER and CANYON) Sinking Creek Film Celebration '71

Participated : Ann Arbor '71, Foothill Festival '71

A film about nature and about us : the humanfolk with camera go off for a frolic in the forest, egos tripping until Mother Nature comes on to trip up their egos. This film is about the mystical visions of the forest --- but as a film it is only a tool, something to help us understand and to see; once we understand we can dispense with the tool ... and in fact will be picked up, for our souls and for simple survival. Thus, in FALL CREEK, the camera is picked up only to be put down once the lesson has been learned : once we really understand how to see a camera only gets in the way.

"Jost's film is a lovely portrait - with exhilarating images and transitions - of a stream, the trees and plants it brings life to, and some people, including the film maker. But more than a portrait. The film shares an experience in the things of the earth and in human relationships but ultimately it asks a hard question of personal choice : a choice between these things and our comfortable, industrialized way of life, our taken-for-granted technology. The either/or choice may seem premature to some people but the basic question is critical right now: what is your relationship to your Fall Creek (and to your friends, and what is their relationship to their/your/our/the earth's, after all, Fall Creek?). FALL CREEK gives a sense of joy, wonder and natural discovery, but there is a sad, analytic edge to it -- the more you discover, the more you realize the conflict of man's industrialized life with nature."

Ron Fines, Filmmaker

Banjo and violin, a skip through the forest. FALL CREEK shimmers with light, natural vibrations, joy ... and a somber truth: to make movies or live the way we do we have to destroy Fall Creek ... and the Grand Canyon ... and the Columbia River ... and ...



Awards : Filmmaker Award (shared with FALL CREEK and FLOWER) Sinking Creek Film Celebration '71  
Honorable Mention Monterey Independent Filmmakers Festival '70  
Participated : Ann Arbor '71, University of South Florida Festival '71, Bellevue '71;  
Selected for the Whitney Museum New American Filmmaker's Series

"The ages have been at work on it, and man can only mar it." Theodore Roosevelt

With this thought in mind, CANYON was made, using the simplest and least intrusive film techniques possible. Presenting a single, almost infinitely small (relative to its subject), view of the Grand Canyon, the camera documents the passing of a single day as seen looking down river from Yaki Point. In adopting this approach the canyon is allowed to speak for itself, revealing in the shift of light upon its surfaces a monumental grace and spirituality to which we would do well to pay heed. This quote from Frank Waters describes the film well:

"Never static, never still, inconstant as the passing moment and yet enduring as time itself, it is the one great drama of evolutionary change perpetually recapitulated. Yet the canyon refuses even this geological reality. In its depths whole mountains contract and expand with the changing shadows."

"One day among hundreds of millions at the Grand Canyon, and one-half an Earth day in the life of the sun. An inherently impressive (and therefore much romanticized) natural phenomenon and a pure cinema style are united to create a sublime natural experience in the film viewing. True cinema poetry. This is a rare film that both shows the filmmakers respect for natural forces and generates that feeling in the viewer. One of the strongest and most honest 'nature' or 'ecological' films I've ever seen."

Ron Pinne, Filmmaker

## LEAH (32min b&w sound \$35)

Awards : Committee Award Monterey Independent Filmmakers Festival '71

A portrait of a young woman, LEAH probes obliquely beneath the apparent 'truth' as revealed in the subject's casual narrative -- a narrative which, while describing the passage of an ordinary day, also describes the prejudices, anxieties and uncertainties which infect Leah's soul. In her narrative she appears at first as hard-headed, cynical and realistic: admitting to casual affairs, to a kind of easy come/easy go attitude towards life, she seems the mythic 'modern woman' in embryo stage -- tough, sexually casual, devoid of that traditionally intrinsic romanticism which is a 'woman's nature'.

But LEAH moves a step further, and, employing a theatrically dialectical device, introduces a foil against which the subject's thoughts are played: a series of quotes extracted from the early nineteen-hundred's novel *The Wanderer (Le Grande Meaulme)* by Alain Fournier. At first jarring for its seeming disconnectedness with the young woman of the film, its lyrical romanticism and sentimentality at sharp odds with the harshly 'modern' attitudes articulated in the narrative, the quotes slowly take on a strange sense of union with her thoughts. Initially related by opposition, as the film progresses, an affinity develops, until by the closing moments the melancholic romanticism of *The Wanderer* becomes inseparable from the woman, the two joined in a dialectical fusion of timeless human concerns: companionship, happiness and love. Indirectly analytical, directly compassionate, drawing from two seemingly opposed attitudes towards life, LEAH draws a portrait both moving and meaningful to our time.

It should be noted that while this film appears to be a kind of documentary, it is actually a fully pre-written fictional invention.

## Package Discount

A one-quarter reduction in rental fees will be given to bookings of 80 minutes or more, whether the films are booked for a single date or for separate dates. Just order all the films at the same time, noting that you've ordered 80 minutes or more and wish to get the discount. Available only from Canyon Cinema.

## FLOWER (7:30 color silent-18fps \$10)

Awards : Filmmaker Award (shared with CANYON and FALL CREEK) Sinking Creek Film Celebration '71  
Participated : Ann Arbor '71, WUSP Festival '71, Monterey '71.

"I say: a flower! and, out of the oblivion where my voice banishes all contours, musically rises, different from every known blossom, the one absent from all bouquets -- Idea itself and delicate." Mallarme

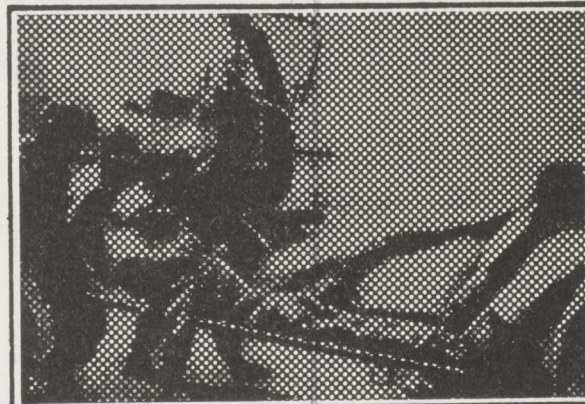
FLOWER places this quote, with all its implications, against its subject -- some of the wildflowers of the California High Sierras. With each new flower Mallarme's *Idea* becomes more suspect; it's arrogance and self-centeredness becomes transparent. With the final flower Chesterton provides a final barb that questions the real function of our language, and through that, then the function of our poets, who like Mallarme are all too often struck with their imagined importance to the universe.

## A MAN IS MORE THAN THE SUM OF HIS PARTS/A WOMAN IS (approx. 35min color sound \$40)

A comedy of middle-class manners and morals, MAN/WOMAN takes a light-hearted (though serious) leap into the values and beliefs of upper-middle-America. Centering around the well-worn theme, all too familiar to the Hollywood world of film, of the love triangle, the film explores the workings of our culture's notions of what it is to be a man as opposed to what it is to be a woman. In this case the men used are those archetypal father-figures and shamans: a network TV newscaster, a psychiatrist, an ad copy writer, and a gynecologist. Through their world's comes the familiar, brain-washed figure, the 'typical housewife', in the form of Mrs Day, wife of TV newscaster Hudson Day. In the by now ritualistic manner common to our society, Mrs Day's entry into the system of values known as a man's world, with her peculiarly feminine outlook and problems, wreaks the usual havoc, throwing each party into a kind of psychological shock in which their 'roles' are thrown into doubt and left discredited. For in our world a man is not a man, but rather what he does: he is defined not as Mr so and so, the husband, but rather as Mr so and so, the newscaster or the garbage man. By such a method we establish a caste system into which the man must fit, his role carefully defined externally to his existence as a human being. The entry of a woman into this system, however, reverses the value system, for, in our society, a woman is supposed to feel and not think.

In MAN/WOMAN this carefully nurtured dichotomy of our culture is brought into contact and therefore conflict: the men are revealed as professional parrots, incapable of reaching out of the confines of their disciplines to cope with someone's genuinely human problem, while the woman is revealed to be blinded by her midday soap-opera indoctrinated submission to pure emotion.

An investigation into the suburban/white/middle-age/professional milieu, MAN/WOMAN is both entertaining and serious, a comedy which intends to provoke not only laughter, but also some thinking.



## TRAPS (22min b&w sound \$25)

Awards : First Prize (shared with FRAGMENTS) University of South Florida Festival '70  
Third Prize Monterey Independent Filmmakers Festival '69

TRAPS is an internal documentary of the psyche of a woman as she chooses to reveal herself. In part personal confession, in part a reflection of the world we all inhabit, this film pulls no punches as it moves to its conclusion, in the end drawing together its disparate elements into a grey mosaic of suicide.

"A good example of taking a chance and making it. This film takes at least a couple of viewings to appreciate fully, though it has an impact the first time. There were shouts of imitation Godard during the prescreening, however, the young lady facing the audience and speaking her mind worked excellently with what she was saying. The narrative voice at the beginning as the camera held still on the door and wall for an interminable period challenged one to really listen to the words -- words that almost began to have a mesmerizing rhythmic effect similar to the beginning of *Last Year at Marienbad*. I saw this film three times and each time it grew -- I had more conversations, discussions, arguments, about this picture than any of the other films. Some pictures are totally over when they finish -- this film keeps going and is still in mind. It must have hit each judge the same way. All had it high on their list."

Eldon Dedint, Judge Monterey Festival

"Purportedly a documentary assembled from film and tapes by a young, suicidal girl who hates practically all aspects of living, with justification. Her explanation of this, facing camera, inelegantly reading; dialogue with one of her 'lovers'; light patterns; a couple fucking, his buttocks tending and relaxing, her legs wrapped around, caressing him; What Sam via TV, a crash of a 'rescue' helicopter, scrawls from the wreckage; statement of her suicide in Lake Michigan. Just is walking in the steps of Kafka and Godard, trying for the sun. He is, as few filmmakers are at present (if so it seems to me) trying for something more than the readily attainable statement/composition or technical tour de force. He is the rare, serious, truly personal filmmaker."

John Schoffill, Filmmaker

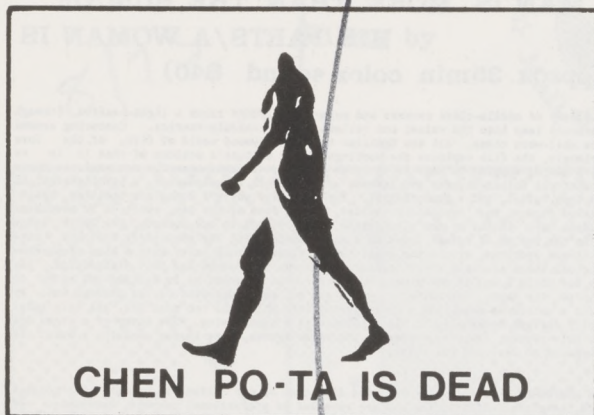
With almost clinical detachment TRAPS jams a painful probe into the deceptive surface of the times, documenting the hidden fears which are by no means uncommon in the personalities of our day. Case study of a suicide, an experiment in the narrative form -- this film pushes content and method to the brink and hits hard.

'Art for art's sake is a debauch of the heart and dissolution of the spirit.' Proudhon

★ Continued ★



★MAD ☆ MOUNTAIN★



**CHEN PO-TA IS DEAD**

**PRIMARIES (5:30 color sound \$7.50)**

Participated : Monterey '70, San Francisco International Film Festival '70, Ann Arbor '71, Bellevue '71, WUSF Festival '71

The first of a projected series of four political films, PRIMARIES is intended to establish a clear, simple and direct definition of the term political. The cinematic means used are as clear and direct as the definition which is established - a definition based not upon political cant, but rather upon a broad but personally rooted humanism: *our existence is not in isolation; we are inextricably bound up with one another, with the world, and so we are inextricably bound up in a political situation, a situation which demands of us a political consciousness.* Phrased as an expression of love, PRIMARIES seeks to persuade us that whatever we do, we effect others, and in doing so become necessarily political creatures, responsible for our acts.



**'Live Shows'**

Occasionally we go 'on tour'. Our show is 60 to 90 minutes of film, plus talk, questions and answers, live, down-home music, & hopefully, good times. Usual fee is \$150 though we can be haggled with about it (we like to do the show). If you would be interested in our show, please let us know through Canyon..

The films listed here are also available from

Center Cinema Co-op  
540 N. Lake Shore Drive  
Chicago Illinois 60611



**A TURNING POINT IN LUNATIC CHINA**  
(8min color sound \$10)

Participated : Monterey '70, Ann Arbor '71, Bellevue '71, WUSF '71

The second of the political series started with PRIMARIES. TURNING POINT addresses itself to the question of language as employed in a political context, particularly in the political context of the American counter-culture. The means used are dialectical: juxtaposed against the sloganeering of the Left (*clenched fist posturing and rhetorical exercises in violence*) is a droning article by the right-wing columnist Joseph Alsop (*defender of the military, American Imperialism*). In placing these two political attitudes together, and letting them be presented in terms which are representative of both, TURNING POINT aims to bring into focus the necessity of giving serious thought to the means which one employs in attempting to communicate a political message. Language (and for that matter, the cinema as a mode of language) is a tool, neither more or less: its meaningfulness is dependent both upon the meaningfulness of the task it is given to do and upon its effectiveness in doing it. TURNING POINT concludes: *An army without an effective voice is a mute army; a mute army cannot defeat the enemy.* The American Left can only be as effective as its means of communication. If, like the Right, it opts for rhetorical posturing and unthinking emotionalism, it will, like the Right, find itself consigned to the political backwash of America, the property of a small but shrill minority whose bark is heavy but whose bite is toothless.

On another level TURNING POINT deals with the language of cinema. It defines along the way some of the cinema's limitations and some of its possibilities. Technically it employs an ABC roll system to arrive at some purely cinematic visual possibilities.

**1, 2, 3, FOUR (23min color sound \$25)**

Participated: Monterey '71

The third of the political series. This film explores some of the dominant ideas which are currently influential in the American counter-culture, ranging from liberalism (paralytic variety in which listening to your \$900 hi-fi while whining about how screwed up America is), to the back-to-the-woods folks to the saboteur. In a series of four episodes these conflicting political views are articulated, one countering the next in a progression of political consciousness, each exposing the flaws of the other along the way. The means used to convey these stances are highly elliptical, moving directly to the ideas involved, making leaps in the logic upon which each idea is based so as to arrive as quickly (and disturbingly) as possible at the core of the problems present in each ideology. As each position is punctured and drawn into doubt the film moves toward its own stance -- a stance more radical than the politics it portrays -- a stance which asks this filmmaker, and the audience, to engage in an inquiry of a more difficult and revolutionary nature than that which is offered presently by the counter-culture; an inquiry which must reach into the very foundations of our culture, one which takes nothing for granted and which alone can bring us to honestly and effectively answer the question *What Is To Be Done?*

NOTE: The present series composed of PRIMARIES/A TURNING POINT IN LUNATIC CHINA/ and 1, 2, 3, FOUR is available from Canyon Cinema on a single reel, running 35 minutes. Rental is \$35 if all three films are rented together. Owing to the linked and sequential development of thought in these films it is suggested that perhaps it would be more effective to show them together. They are, however, available individually and may be shown in such a manner without marring them as films, each on its own feet.

Canadian Filmmakers Distribution  
Rm. 201 Center  
Rochdale College  
341 Bloor St. West  
Toronto 181, Ontario, Canada

**BRIAN KAHIN**

BARBARA, BABY 27 min. B&W Sound Rental \$30

A musical tragi-comedy. This is the bittersweet story of a charming Midwestern girl who has become a campus sweetheart at a big-name Eastern university. Yes, they all adore her, and she leads a carefree life until suddenly she finds herself helpless, caught in the vortex of the American Experience.

Complete with literary allusions (Fitzgerald, Steinbeck, Wolfe, etc.) and six archetypal songs: "This is No Place to Fret and Stew," "You Always Used to be a Virgin," "Lust Will Have to Do," etc.

THE AFTERNOON 20 min. B&W Sound Rental \$20

What starts out to be "a charming afternoon" turns into a psychodrama as four people (two couples) try to find out where it's at.



GREAT THEMES OF THE WESTERN WORLD 2 min. Color Sound Rental \$4

A compendium in story form.

A girl alone in her garden is suddenly confronted with the question of her own mortality. Bewildered, she turns to her lover in an attempt to reaffirm her sense of being alive. However, their ventures are inhibited by the admonitions of the girl's mother, who, in an effort to fasten the girl to a traditional morality, invokes the image of the girl's dead father. The unintended result is that the girl is brutally shaken by the recollection of the father's death. And so, baffled by her own predicament and haunted by the seeming inevitability of death, she allows the solipist in her to win out and is lost to the world.

## DICK KANAR

UNION SQUARE SUNDAY 7-1/2 min. 16mm B&W Sound Rental \$7

Shot in Union Square, San Francisco, in August 1964. A documentary film, centered about a Negro preacher, who was 22 years old at that time.

VOICE OF THE TURTLE (1965) 9-1/2 min. 16mm Color Sound Rental \$10

This film has bears, people, birds, masturbating cunts (with holes punched). Was censored (later passed by review) by Chicago censor people for having naked children in it.

PART IV: THE WEDDING (1966) 9 min. 16mm Color Sound Rental \$10

Personal documentary including kids, Berkeley demonstrators, shots from Drive-in, and a real wedding. Track is a collage of sound including Coltrane, Archie Shepp and Bob Dylan.

Also available from Center Cinema Cooperative, Chicago.

## WILLIAM KEENE

BLEST BE THE TIE B&W 16mm Sound 10 min. Rental \$10

Warm and simple story - somewhat avant-garde in treatment.

## NANCY KENDALL

ALMIRA 20 min. B&W 16mm Sound Rental

A circe-dance poem in Michigan Gothic, evocative of a woman's terror in breaking away from conventional form: an initiation.

"In ALMIRA we have a film that belongs in the mainstream of the best of lyric filmmaking." Bob Cowan

## SHELBY KENNEDY

LIGHTNING WATERFALL FERN SOUP 10 min. 16mm Color Sound Rental \$15

Credits: Music: Bye Bye Butterfly by Pauline Oliveros.

Titles: Joe Malloy, East Wind Printers. Starring: Kent Hodgetts.

The flashing of light produced by a discharge of atmospheric electricity from a cloud to earth/ a perpendicular or very steep descent of the water of a stream/ a potent magic that satisfies not only the hunger of the body but the yearnings of the soul/ mysterious gnawings restorative soup fulfillment.



## SHELBY KENNEDY/TOM AKAWIE

GUN BODY 2 min. 16mm B&W Sound Rental \$5

Bad Tom Akawie, Berkeley evocateur, demonstrates the firing and cleaning of the P-EGA 502.

## SHELBY KENNEDY/ANNE SEVERSON

I CHANGE I AM THE SAME 40 feet 16mm B&W Sound Rental \$5

With Anne Severson

You in your clothes. Me in my clothes. You in my clothes. Me in your underpants. You in nothing. Me in your clothes. You in my underwear. Me in nothing. You in your underpants. Me in my underwear. You in nothing. Me in nothing. You in your clothes. Me in my clothes.

## SHELBY KENNEDY/DON WHITAKER

THE BRUCE NAUMAN STORY 10 min. B&W Sound Rental \$10 Sale Price \$150

This is THE BRUCE NAUMAN STORY. I am THE BRUCE NAUMAN STORY. The true artist helps the world by remaining anonymous. The true artist helps the world by remaining. I don't like feathers and I don't like butterflies.

"THE BRUCE NAUMAN STORY should be seen by every organization that ever lived. In many ways it has never been surpassed. As a film it is a must."  
--Robert Nelson

## ANNE KISH

UMATILLA '68 37 min. B&W Sound Rental \$30

Credits: Narration and music by members of the Confederated Tribes of the Umatilla Indian Reservation. Research advisor for the film: Nancy Wagner.

An anthropological film of the life and work of the Umatilla Indians, whose reservation is adjacent to the town of Pendleton, Oregon. The Umatilla Reservation is rich in wheat lands, but the farming is done almost exclusively by whites, and these white farmers receive the vast majority of the income from Umatilla lands. There are few agricultural jobs available, and the Umatillas by necessity seek work in town. UMATILLA '68 portrays the relationship of the Umatillas to their land, to the town of Pendleton, and to each other. It shows them at their jobs, at their festivities, in their leisure and their homes. The psychological flavor of their problems, concerns, and interests is carried in the narration, which is done by Umatillas.

DUOS - COMBINATIONS FOR A PORTRAIT 11 min. 16mm Sound on tape Rental \$11

(Run at 16fps, start tape and image simultaneously)

Anne Kish is a composer who makes films instead of writing operas. DUOS is a portrait of two college roommates, filmed spontaneously, with a sound collage organized as an aural mirror of the interplay which is seen on the screen.

CAN ANYBODY HEAR THE BIRDS 10 min. 16mm B&W Sound on tape Rental \$10

This film was made in three seasons adjacent to each other, in wonder at the extraordinary quality of sculpture in proximity to human beings and the rest of nature. The sound score, composed for harpsichord, must bear some relationship to the awe inspired by the film. The sound in this, as in all films, is not related to the images in a detailed way, but relates to areas of the film; there is no synchronization of frame to sound as this would falsify the visual image. Because the sound is not even on the film, but is played on an accompanying tape, it is probable that the same sound is never twice with any given frame, making each experience of the film a fresh one.



## MICHAEL KLEIN

SWEET LAND OF LIBERTY 10 min. 16mm Color  
Sound Rental \$10

Cast: Carol Moran, John Thompson, David Bills, Ronald Campisi, the voice of John F. Kennedy. Place: America/Vietnam.

After getting out of jail I set out cross country exploring the great American mystifications, in a time of beauty and terror, in Frost's golden age of poetry and power, in the youth of fascism.

The film is in five parts: Los Angeles Life during the Watts uprising which is unseen; across the Frontier to an Indian Temple; Silver City, New Mexico where I was young; a graveyard in Brooklyn - look homeward angel; Vietnam - General Custer rides again. Made in 1965-66. Ann Arbor Film Festival; San Francisco Film Festival.

SUMMERTIME 7 min. 16mm B&W  
Sound Rental \$7

Cast: Glen Miles, a police impersonator. Place: Berkeley Ghetto, Cody's Bookstore, San Francisco Hall of Justice. Based on a true story.

This film is based upon two true stories - a cop killing in San Francisco, the situation of a friend who worked in a bookstore in Berkeley. The main character is an Afro-American - art school degree, reads DuBois and Fanon; works at a job that gives him a certain amount of status because he is permitted to handle books, but pays \$40 a week. The film is more nostalgic than I intended but in retrospect I think this is accurate and the way things are. The film has been fairly well received when shown in ghetto areas. The last sections of the film are not quite what I wanted due to the interference of the San Francisco police. Made in 1965. San Francisco Film Festival.

MOONLIGHT SONATA 8 min. 16mm B&W  
Sound Rental \$5

Cast: Margaret Brennen Klein, Roy Royster.

A film about the self-destructiveness of innocence. There are two characters and their opposite selves. They take a car from Berkeley to Half Moon Bay and dance until they kill themselves. Like all my work thus far it is a film about possibility. As a first film and a dance film it has its defects, but parts of the film have a simplicity and beauty that I doubt I will get again. Made in 1963. Chicago Film Festival.

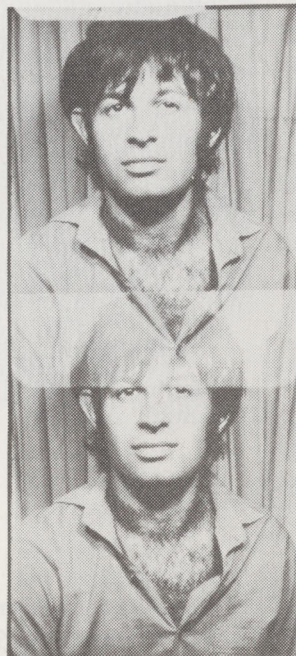
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10/74

WOB 8172

AN AMERICAN DREAM 12 min. 16mm Color  
Silent Speed Sound  
on tape Rental \$10

Cast: David Bills, John Thompson, Francis Gladstone, Mario Savio, Chancellor Myerson, Chancellor Strong, University President Clark Kerr, students, bourgeois intellectuals and F.B.I. men at the University of California at Berkeley.

After I was suspended by the University of California I set out to do a film of revenge, to re-enact the so-called obscenity incident (John Thompson's Fuck sign) as the press reported it, to mock and defile certain symbols of bourgeois authority. Later I added a structured documentary of the University of California at Berkeley tinted institutional green. The first time it was shown, to raise money for our legal bills, there were rumors of trouble, but we packed in around the projector and nothing happened. In retrospect the film seems to look at contradictions in one sector of the movement. The film is in two parts. Part I: Anatomy of the Multiversity. Part II: There is no construction without destruction, destruction means criticism and repudiation; 2b: Culdesac. Made in 1965. Ann Arbor Film Festival.



WORKS IN PROGRESS:/  
SPRING SONG 8mm color  
2.5 min. A lyric with  
superimpositions: trees,  
a child sleeping, trains  
across flowers.../A  
FIGURE IN THE JUNGLE  
8mm color 20min.(?)  
A coming together film:  
London, Spain, Paris,  
Venice, Yugoslavia./  
STRUGGLE IN THE VALLEY  
16mm color-B&W The  
acute working-class  
struggle of the 1930's:  
Exploitation and life in  
the San Joaquin Valley  
today.



## JOHN KNOOP

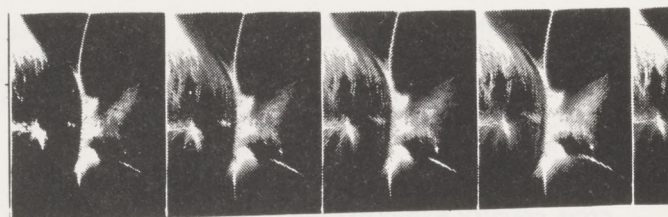
### Here Below

Color, sound, 15 minutes/\$20

"Who was there to know that God was  
not the greatest lover of them all."

- Norman Mailer

A circle in three movements: man consumed in his own fire; a period of desolation yielding to gradual reawakening; and the life-force triumphant. Intricately worked footage to pump a seamless flow of images through the viewers senses as dreams course through his sleep. The original score is by Roger Kent.



### Norien Ten

color, sound, 10 minutes/ \$12

An erotic abstraction made to keep the camera warm during a cold spring. Must be seen to be appreciated. Clara has the last laugh. Original score by Mike Nock.

### Five O'clock Rush

Color, sound, 4 minutes/\$5

This film centers on an event performed in San Francisco's financial district during Cambodia Week in 1970. One thousand real Yankee dollars were dipped in ten gallons of blood poured on Montgomery street at five oclock on a Wednesday. The blood money was then offered to passing stockbrokers, shoppers, bankers and secretaries. Their reactions, and the actual redistribution of this fortune create the film's climax. The event was spearheaded by Rainbow's mysterious benefactress.



### Penumbra

Color, sound, 7 minutes/\$10

A microcosmically generated flow of color, light and abstract form:

'A hive humming with the sound of zeros; time knotted and compressed; deep circles and reverberations sounding sound as they would in spacial flight.' - S.H.

The original soundtrack, composed by Roger Kent on Moog and Buchla synthesizers, creates a complimentary space.

FOUNDRY

Sale prints: 654A Natoma Street  
San Francisco, 94103



## GEORGE KLING

THE SOWER (1964) 7 min. 16mm Color Sound Rental \$8

San Francisco International Film Festival, 1965.

"The symbolic mental disintegration of a human being; abstract imagery of past, present, future, birth, life and death of the person." - G.K.

Also available from Film-Makers' Cooperative.

VACUOUS VICINITY (1963) 31 min. 16mm B&W/Color Sound Rental \$32

First Prize, Los Angeles Film-Makers' Festival, 1963.

"An attack/study of the modern business man, his values, beliefs, rituals, etc. It pits/shows the old Protestant ethic, aggressive type against the new, Organization Man, amiable, company-minded, will-less. The film shows the destruction of a person caught in the whirlpool of group thinking, committee decisions, materialism." - G.K.

## JUN KOBASHIGAWA

DISPENSER 2 min. B&W Sound Rental \$5

One-a-day love, filmed not in coincidence of thought, nor even in opposition or contrast, but for those multifarious mountain approaches to yourselves.

DIRK KORTZ

9/75 charged  
KORTZ his name  
to ANDERS

### A QUICKIE

B/W sound (op) 1 min. 45 sec.

### THE GREAT FACE-MAKING CONTEST

B/W op sound 1 min. 20 sec.

with a cast of thousands. This film began as a need for new faces on the boardwalk of Atlantic City N.J. and with a Bolex. It ended with a pleasant afternoon beneath the stone porpoises of Steinhardt Aquarium but that's not what it's about. It's about faces.

AWARDS: 5th National Student Film festival 1970/ First International Erotic Film Festival/ 3rd Monterey Independent Filmmaker's Festival/ Special Jury Award - Atlanta International Film Festival '70/ Booby Prize - Humboldt State F.F.

### ICE FISH

Color op sound 3 mins.

my first film. very visual and the color is painted directly on the celluloid with a brush. What I especially like about this film is that it goes 24 frames every second. Great with buttered truffles.



## HERB KOSOWER

THE FACE 3 min. 16mm Color Sound Rental \$5

Credits: Design and animation by Herbert Kosower based on the engravings of Piero Fornasetti.

An animated bit of whimsy based on the premise that ideas lead to ideas and a female face is the best place to explore this concept. The technique used to express this theme can best be described as "film absurdity." Jack Valenti and Judith Crist Award, 1967.

San Francisco Museum of Art Award, 1967

Newton College of the Sacred Heart Award, 1967

Independent Film Makers' Festival, Honorable Mention, 1967

Ann Arbor Film Festival, 1967

Kenyon College Film Festival, 1967

Also distributed by Creative Film Society, Van Nuys, California.

DESIGN IN MOTION/STUDY ONE (1969) 3 min. Color Sound Rental \$6

Cinema is a world of motion and sound dependent on constant variations of design and movement.

This film is the first of a five-part series devoted to these inherent characteristics of film.

OMBRO-CINEMA/LA DANSE 3 min. Color Sound Rental \$5

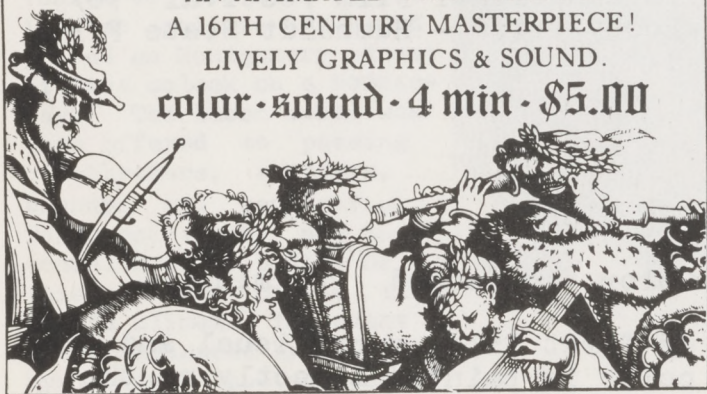
WHERE HAVE THEY GONE 3 min. Color Sound Rental \$5

## parade

A FILM BY  
CHUCK KRAUSIE  
& JOHN LOPER

AN ANIMATED TRIP THROUGH  
A 16TH CENTURY MASTERPIECE!  
LIVELY GRAPHICS & SOUND.

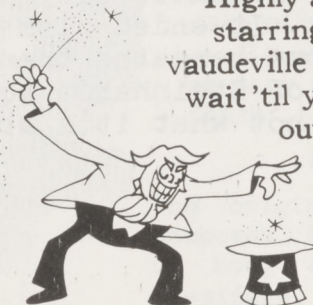
color · sound · 4 min · \$5.00



## THE MAGICIAN

Chuck Krausie's

Highly animated protest  
starring Uncle Sam as a  
vaudeville magician... and just  
wait 'til you see what comes  
out of his hat!



COLOR · SOUND  
3 MINUTES · \$6





# GEORGE KUCHAR

## FILMS presents



### CORRUPTION OF THE DAMNED

16mm....Black & White  
55 minutes.....\$55.00

VIOLENT  
ACTION

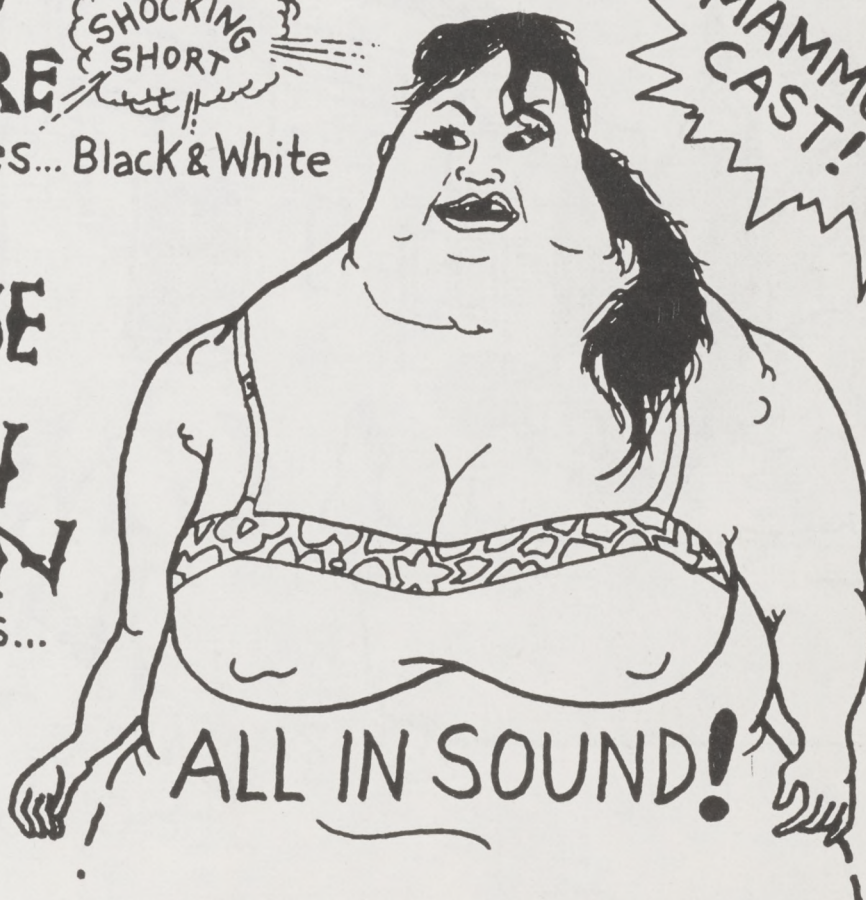
### LEISURE

10 Minutes... Black & White  
...\$10.00

SHOCKING  
SHORT

### ECLIPSE OF THE SUN VIRGIN

15 Minutes...  
..COLOR...  
\$20.00



MAMMOTH  
CAST!

ALL IN SOUND!



# THE MAMMAL PALACE

28 MINUTES... black & white

\$ 30.00

DOCUMENTARY  
HIT

LADY  
FROM  
SANDS  
POINT

10 MIN. B&W  
\$10.00

HOUSE of the  
WHITE PEOPLE

16 1/2 MINUTES... COLOR

\$ 20.00 (SEGAL SECTION)

OF  
"UNSTRAP ME"



## UNSTRAP ME

77 MINUTES.....COLOR

\$ 80.00





# HOLD ME WHILE I'M NAKED

17 Minutes...COLOR...\$20.00

**KNOCTURNE** 8½ Min.  
COLOR  
\$10.00

# COLOR ME SHAMELESS

30 Minutes...BLACK&WHITE  
\$30.00

# Mostly HOLIDAY

10 Minutes...BLACK&WHITE  
\$10.00



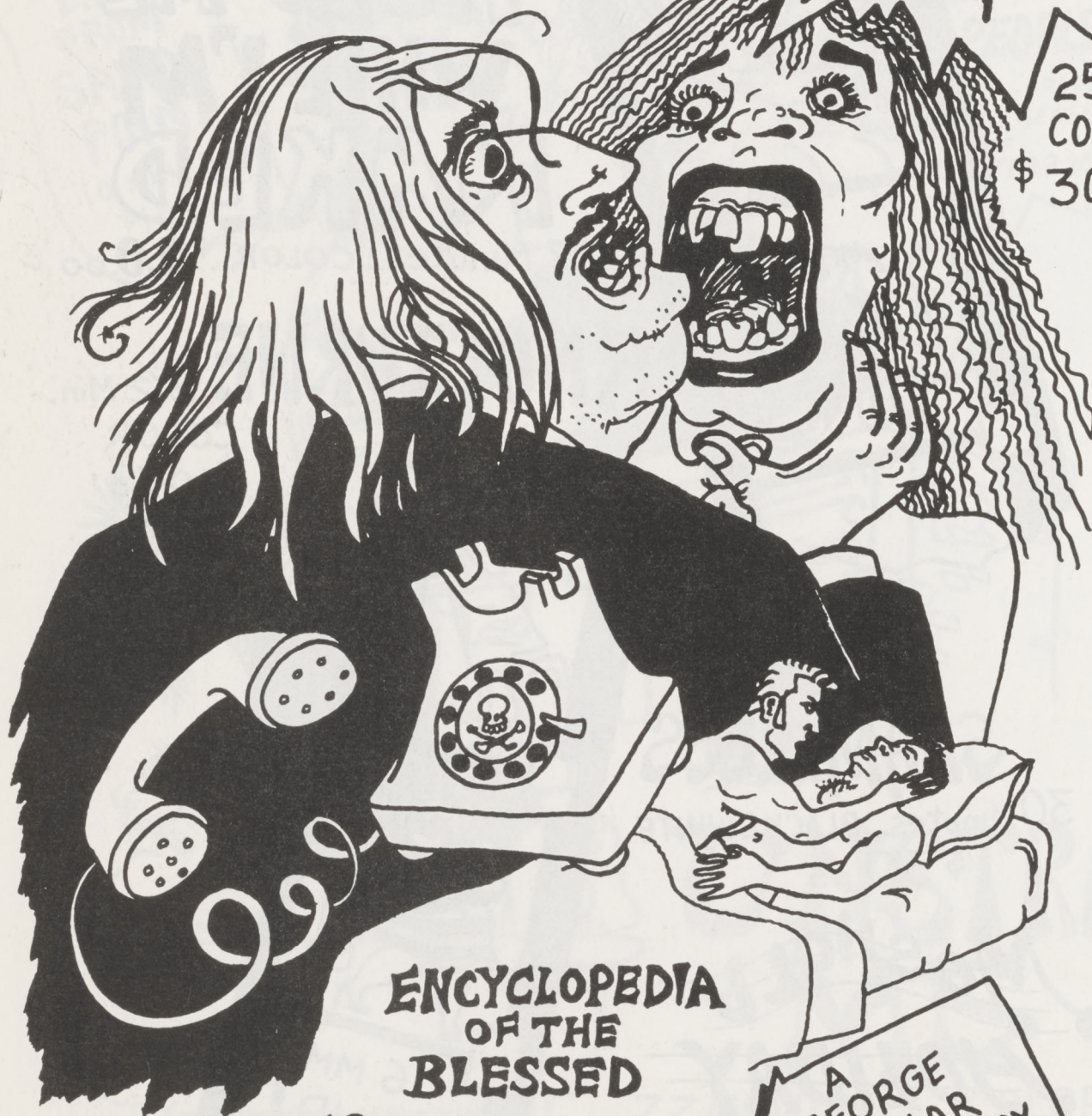


# PAGAN RHAPSODY

24 MIN....COLOR.....\$ 30.00

# PORTRAIT OF RAMONA

25 MIN  
COLOR  
\$ 30.00



# ENCYCLOPEDIA OF THE BLESSED

42 MIN.... B&W-COLOR  
\$ 40.00

A  
GEORGE  
KUCCHAR  
DOCUMENTARY



The KUCCHAR movies must be seen to be believed. With startling grace, wit and inventiveness the KUCHARS turn juicy BRONX wenches into exotic maidens, their mother into a domesticated Dietrich and old odds and ends into a monster cockroach, an appallingly funny symbol of the horror of URBAN Life.

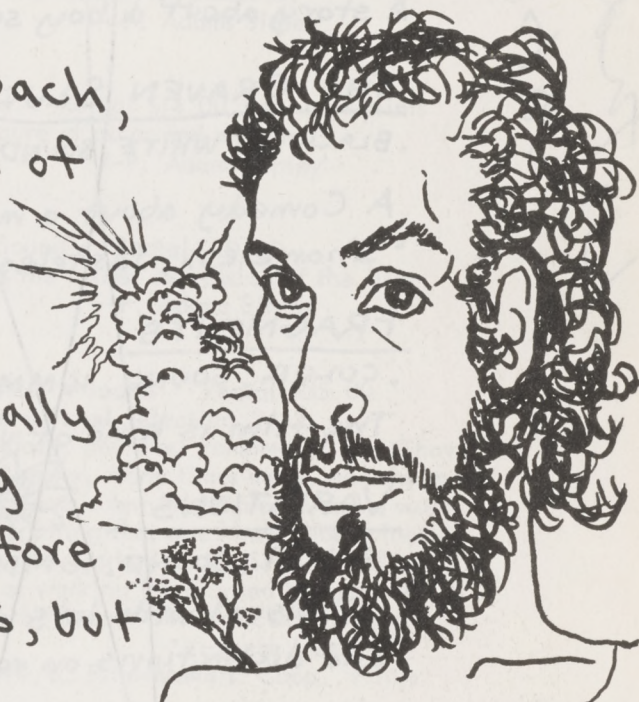
—Jack Kroll — NEWSWEEK

What the KUCHARS do is virtually indescribable because nothing like it has ever been done before. I don't really like the KUCHARS, but they are originals.

—Andrew Sarris — Village Voice

The precocious KUCCHAR twins display a marvelous improvisatory quality, a great sense of being with it, and an even greater sense of humor about the whole underground scene.

—Arthur Knight — Hollis Alpert — PLAYBOY



MIKE KUCCHAR



See the films of  
MIKE KUCCHAR, and  
also his brothers too





W1 Thdrew  
10/75

## SINS OF THE FLESHAPOIDS

. COLOR . SOUND . 16MM . 50 MINUTES . 60 dollars

A Science fiction Comedy with a big cast

## GREEN DESIRE

. COLOR . SOUND . 16MM . 20 MINUTES . 25 dollars

A story about a boy searching for something.

## THE CRAVEN SLUCK

. BLACK and WHITE . SOUND . 16MM . 22 MINUTES . 25 dollars

A Comedy about a marriage gone stale.

"Shameless, Tasteless, Repulsive!" — NEW YORK POST

## FRAGMENTS

. COLOR . SOUND . 16MM . 10 MINUTES . 15 dollars

The film is kind of visual, sexual and Poetic.

## VARIATIONS

. COLOR . SOUND . 16MM . 15 MINUTES . 20 dollars

All visual with lots of effects. Colorfull variations and distortions on rendering the human face on film.

## TALES OF THE BRONX

. BLACK and WHITE . SOUND . 16MM . 16 MINUTES . 20 dollars

A documentary that turns quite dark in it's Humor.

## CYCLES

. COLOR . SOUND . 16MM . 15 MINUTES . 20 dollars

A photographic essay on the changing Seasons.

## CHRONICLES

. BLACK and WHITE . SOUND . 10 MINUTES . 15 DOLLARS

A pictorial diary

NID & 173  
(sold the notes to)

ALL MADE BY...  
MIKE KUCHAR





## PETER KUBELKA

MOSAİK IN VERTRAUEN (1955) 16-1/2 min. 16mm B&W/Color Sound Rental \$25.00  
"In his early twenties Kubelka made MOSAİK IN CONFIDENCE, an intricate expression of love, humor, despair, and death."  
--P. Adams Sitney

ADEBAR (1957) 1-1/2 min. 16mm B&W Sound Rental \$13.00 Reel of 2 prints  
"...edited to evoke a sense of the passing of time and the memory of pleasure."  
--P. Adams Sitney

SCHWECHATER (1958) 1 min. 16mm Color Sound Rental \$14.00 Reel of 2 prints  
"transforms a scene of elegant drinking into a subtle figure of color and motion."  
--P. Adams Sitney

ARNULF RAINER (1960) 6-1/2 min. 16mm B&W Sound Rental \$20.00  
"Its means are the simplest of any possible film and it is the fullest expression of the film-makers' complex personality to date."  
--P. Adams Sitney

UNSERE AFRIKAREISE (1966) 12-1/2 min. 16mm Color Sound Rental \$35.00  
Museum of Modern Art, 1967: "New Cinema - An International Selection."  
"UNSERE AFRIKAREISE is about the richest, most articulate, and most compressed film I have ever seen. I have seen it four times and I am going to see it many, many times more, and the more I see it, the more I see in it. Kubelka's film is one of the cinema's few masterpieces and a work of such great perfection that it forces one to re-evaluate everything that one knew about cinema. The incredible artistry of this man, his incredible patience. (He worked on UNSERE AFRIKAREISE for five years; the film is 12-1/2 minutes long.) His methods of working (he learned by heart 14 hours of tapes and three hours of film, frame by frame), and the beauty of his accomplishment makes the rest of us look like amateurs."  
--Jonas Mekas

Peter Kubelka's films are also available for rental from N.Y. Film-Makers' Coop. Prints are also for sale. Information from Canyon Cinema Coop.

## RICHARD LAIR

EFFLUVIA 3 min. 16mm B&W Sound Rental \$5

Credits: Music by John Vieira and Richard Lair.

A hypothetical imponderable medium to the efflux of which from electrified bodies, their power of attraction and repulsion were formerly ascribed.

## GEORGE LANDOW

DIPLÔMATOLOGY OR BARDO FOLLIES 25 min. Color Silent Rental \$45

Other Distribution: FMC

Awards at 1968 Yale Film Festival, Berkeley Film Fest, Kenyon College Film Festival, 1968.

"His remarkable faculty is as maker of images ... the images he photographs are among the most radical, super-real, and haunting images the cinema has ever given us."

--P. Adams Sitney, Film Culture



INSTITUTIONAL QUALITY 5 min. Color Sound Rental \$10  
Credits: With Meredith Monk. Editorial assistance by Masako Takahashi.

Other Distribution: FMC

Award winner at 1969 Yale Film Festival and UCSC, Santa Cruz.

"An autobiography devoid of psychology, an extreme example of involuted illusionism which is at the core of many of the best films being made today." -- P. Adams Sitney, Changes

## JOHN LATHAM

SPEAK 10 min. Color Sound Rental \$10

Other Distribution: Europe--Galerie Christine Aubrey, Paris; London Coop.

The track was made from a dictionary.

O.K. to use visual with groups and multi-media as it carries a time signature kind of structure. Screened at Knokke '68 but wasn't finished in time to make the competition scene. Also at Cinema Libre, Cannes 1969.

## STAN LAWDER

NECROLOGY 12 min. B&W Sound Rental \$15

Other Distribution: Film-Makers' Co-Op, New York.

Prize-winner at: Eighth Ann Arbor Film Festival, 1970; Indiana State University Film Festival, 1970; University of Cincinnati Film Festival, 1970; Bowling Green State University Film Festival, 1970; St. Xavier Film Festival, 1970; University of Wisconsin Film Festival, 1970; Humboldt State Film Festival, 1970.

Purchased by The Museum of Modern Art.

"In NECROLOGY, a 12-minute film, in one continuous shot he films the faces of a 5:00 p.m. crowd descending via the Pan Am building escalators. In old-fashioned black and white, these faces stare into the empty space, in the 5:00 p.m. tiredness and mechanical impersonality, like faces from the grave. It's hard to believe that these faces belong to people today. The film is one of the strongest and grimmest comments upon the contemporary society that cinema has produced."

--Jonas Mekas, Village Voice

"I was most fascinated by NECROLOGY, of Standish D. Lawder, with its use of a single take to make an almost apocalyptic statement, strange, witty and profound. This seemed to me an original filmic conception."

--James Broughton

"Several short films (at Ann Arbor Film Festival) seemed notably successful in the creation of special effects. Among these was NECROLOGY, by Standish D. Lawder, an eleven-minute panning of the camera down what seemed an endless stairway, upon which people stood motionless and glum. These circumstances, plus the constant idea of the title, gave a haunting suggestion of people on their eventless way to hell. I was told later that the film was made with a stationary camera trained on a down escalator, and then the film was run backwards. A long, humorous 'cast of characters' at the end ... seemed to me to destroy a desirable mood, but it certainly pleased the crowd ..."

--Edgar Daniels, New Cinema Review

"NECROLOGY is a dramatization of urban Americans caught unwittingly in their daily routine. The film is a continuous unedited study during which the camera was held steady in one position. Its reductive, essentialized form and technique link it to the minimalist tradition of modern painting and sculpture."

--Mary Myers

"Without doubt, the sickest joke I've ever seen on film."

-- Hollis Frampton



DANGLING PARTICIPLE 17 min. B&W Sound Rental \$20

Credits: Organ Music by Bruce Lieberman

Other Distribution: Film-Makers' Co-Op, New York.

Honorable Mention, Bellevue Film Festival, 1970.

Made entirely from old classroom instructional films, DANGLING PARTICIPLE offers a wealth of practical advice on contemporary sexual hang-ups and where they come from.

"The funniest underground film I've ever seen."

--Sheldon Renan

"Dynamite!"

--Gene Stavis

CORRIDOR 20 min. B&W Sound Rental \$25

Credits: Music by Terry Riley. Sound for prologue by S. D. Lawder.

Other Distribution: Film-Makers' Co-Op, New York.

"CORRIDOR took two years to make. It is my best film."

--S.D.L.

"...an extraordinary exercise in visual polyphony ... the pyrotechnic surface is exfoliated with Hegelian relentlessness from an elemental formal core ... the many are no less the many for being inescapably the One."

--Sheldon Nodelman

"CORRIDOR is a marvelous meld of music and cinematic tension that maintains a visual excitement throughout with its constant exploration of horizontal and rectilinear patterns, chiaroscuros and deep grains, pulsating double and negative exposures, and constant tracking shots of a nude figure standing at the end of a long, close corridor. A first-rate piece of work that has to be seen to be appreciated, CORRIDOR is a film of which any filmmaker would be rightly proud."

--James Childs, New Haven Register

RUNAWAY 6 min. B&W Sound Rental \$8

Other Distribution: Film-Makers' Co-Op, New York.

Prize winner at: St. Xavier Film Festival, 1970; Indiana State University Film Festival, 1970; Mills College Film Festival, 1970; Broom Street Theatre Film Festival, Madison, Wisc., 1970.

Honorable Mention at: Fourth Annual Film-Makers' Competition, St. Lawrence University, 1970; Santa Cruz Film Festival, 1970.

Presented at the 16th International Short Film Festival, Oberhausen, Germany, 1970.

"Lawder achieves the perfection of all his techniques in a small six-minute film called RUNAWAY, in which he uses a few seconds of cartoon dogs chasing a fox. By stop motion, reverse printing, video scanning, and other techniques, by manipulating a few seconds of an old cartoon, he creates a totally new and different visual reality that is no longer a silly, funny cartoon. He elevates the cartoon imagery to the visual strength of an old Chinese charcoal drawing."

--Jonas Mekas, Village Voice

"A classic of modern cinema. A penetrating examination of undercurrents in film visualization. In short, a terrible film based on a bad joke."

--Tom DeWitt

"A kind of anti-film which illustrates the endless idea of a film being eternal -- the loop, the cycle, the motorcycle, the motor mechanism of, in this case, running dogs. Running in such a loop that it becomes self-destructive. The anti-film, which is in a way to say, 'I am for film!'"

--Stan Vanderbeek

"Five minute loop, medium into message into medium."

--Scott Bartlett

"... a delightful piece of madness ... a modern Ballet mecanique."

--Herman G. Weinberg

HEADFILM 6 min. Color/B&W Sound Rental \$8

Credits: Starring Lon Chaney.

Other Distribution: Film-Makers' Co-Op, N.Y.C.

"No comment." --S.D.L.



ELEVEN DIFFERENT HORSES 4 min. Color Sound Rental \$5

Other Distribution: Film-Makers' Co-Op, New York.

Prize winner at Indiana State University Film Festival, 1970; Purchased by The Museum of Modern Art.

"Made from some footage I shot on a family vacation way back in 1949. It features my brother Doug and a horse whose name I've forgotten. A circular cybernetic study film." --S.D.L.

"A visual statement of compelling subtlety."

--James Broughton

CATFILM FOR URSULA 5 min. Color Sound Rental \$6

Other Distribution: Film-Makers' Co-Op, New York.

"CATFILM was made for my wife. She's very fond of cats and of Donovan's music, the sound for the film. I care for neither, but that doesn't really matter, for the film invariably seems to make people happy." --S.D.L.

Prize-winner at Intercat Film Festival, New York, 1969.

ROADFILM 2 min. Color Sound Rental \$4

Credits: Music by the Beatles.

Other Distribution: Film-Makers' Co-Op, New York

Prize winner at Ninth Independent Film-Makers Festival, Foothill College, 1970.

"A spectacularly silly film of animated outrageousness. Why not do it in the road?" --S.D.L.

## PAUL LAWRENCE

TUB (1968) 3 min. B&W Sound Rental \$4

One of my first films. Edited almost 1:1. Three people transporting a bathtub across San Francisco. Complete with a rather strange soundtrack by Bud Bardin.

Recommended for people who are showing all of my films and who wish to survey my filmic career from its beginnings. Not recommended for much of anything else.

STREET PART B (1968) 3 min. B&W Sound Rental \$4

Museum of Modern Art "Information" show.

Getz Tour

Assorted Festivals not numerous enough to mention.

A time lapse film, shot in 8mm and blown up to 16mm of Columbus Street in San Francisco all day and into the night on a summer Sunday. Soundtrack is a looped drum-beat which changes with the mood of the day. A "complete" movie, guaranteed to please crowds - one of the best of all the time lapse films around.

THE END OF THE BEGINNING 3 min. B&W Sound Rental \$4 (1969)

Booked and re-booked on the Getz tour.

The family dog being trimmed and washed by my parents. A soundtrack made up of a telephone conversation, where nothing is said and my High School Choir, where nothing is sung.

A warm, audience tear-jerker.



WEHDING (1969) 7 min. Color Sound Rental \$8

What started out to be a "Hippies" vs "Adults" battle did not materialize in quite as fierce a form as was originally expected as both sides were overcome by the tradition of a Jewish Wedding Ceremony.

"An ominous yet dreamy occasion. The groom is transformed from nervous-behind-sun-glasses, to stoned-by-the-fireworks in his head (once it's over). The old ritual (including jokes) but with new actors. Very personal view." Anonymous S. F. State College Student.

Editing a la Will Hindle

Sound - From the participants

Picture - Multiple Image experiment

IF WE CARE TO LOOK 5 min. B&W Sound \$6 (1970)

Camera: Roger Anderson Sound: Kerry Carnohan

Getz Tour

In the collection of Tony Rude

I had the idea that if an artist has something to say he should sit down and say it. Shot in a Godard or TV news Editorial Style the film deals with my feelings about Official Rules (part one) and my personal opinion (part two). The film seems to inspire love or hate for itself with very little middle ground.

Recommended for cinema addicts only.

MOTHER NEVER TOLD ME (1970) 9 min. B&W Sound Rental \$12

A film about Gene Saunders, camera salesman, ex-actor, humanist.

I wanted to try combining dramatic and documentary techniques to show a multifaceted person in a multifaceted way. The film is in three basic parts. An animated, from still photographs, sequence of Gene selling with the sound made up of a mixture of sales-pitch and personal philosophy. An "off camera" sync sound sequence where Gene did not know he was being filmed. A dramatic section where Gene recites Marvel's To His Coy Mistress. At times a very powerful movie.

## LOU LEFORT

A GENTLE KISS 10 min. 16mm B&W Sound Rental \$20

Cast: Loryn Wesley, Valerie Belden, Valerie Eyvan, Ranier Labus. Music: New York Improvisation Quartet.

A GENTLE KISS is a story of arrogant conversation told visually in semi-mime. The two girls represent a vain society, who are involved only in themselves and their feminine appearance, which they flaunt pretentiously. The lame girl with the ball represents a humble type of individualism. The man with the net is a masculine challenge.

FILM FESTIVAL 2:45 min. 16mm B&W Sound Rental \$10

Voices: Ronnie Snyder and Eddie Deane. Music: Southern Music Corporation.

A conversation by two people at an International Film Festival, who are waiting for the films to start.



CHRISTOPHER LEGGO

W D 314

TRIOLOGY 10 min. 16mm Color Sound (opt.) Rental \$10

Credits: Marshall Matlock as the eater and the hands of Leggo.

A look at the nostalgia of the past, the muddle of the present, and the horror of the future. Selected for showing by Mike Getz's Cinema 12.

IN A CLOCK STORE 6 min. 16mm Color Sound Rental \$7.50

Credits: Bob Vaughn at the Avenue Theatre Wurlitzer.

A 6 minute kalidoscope of clocks cut to Orth's 1893 composition of the same title, this film occupied a year and a half's effort on the part of the musician and the filmmaker.

THE MECHANICS OF USER PROCESSING OF BLACK AND WHITE REVERSAL MOTION PICTURE FILM 20 min. 16mm B&W Sound (opt.) Rental \$15

Other Distribution: Offered for sale at \$150 by Golden State Film Productions, 1006 Pardee St., Berkeley, California 94710.

After developing a useable system for processing black and white reversal film and making all the mistakes and learning the tricks to success, I wished to share my experience with others. This is an educational and training film primarily for students or those interested in home processing. The film was not sponsored and I have used the equipment considered most suitable, commensurate with cost. The process takes about one hour, costs about 25¢ in chemicals per roll, and uses about \$100 worth of equipment. The film describes the process from mixing the chemicals to drying the film and contains a bibliography of free or low cost literature on the subject. The film was made using the equipment described.

LE MORT 10 min. B&W Sound (optical) Rental \$10

This film was made as a pilot in order to obtain a grant for a longer, more comprehensive film on the same subject. In my effort to put the message into ten minutes, I have created an entity in itself which has been able to stand on its own. The story is one of the battle of survival of the old against the new, the same story as that of the "Big Top" or the street car, but this time the subject is the steam tug boat. As in all these stories, the old will lose, but it is my hope that its passing will not be without a proper requiem.

The film is about the death of steam; how once proud boats lie rotting in forgotten estuaries, their only friends the gulls, and their only expatations the shipbreakers. There once was life, but not only the ghosts remain.

One of "Ten Best," Photographic Society of America, 1970, and special award for best editing.

Four stars in British "Ten Best," 1970.

Prints purchased by the Smithsonian Institution and the National Maritime Museum in Greenwich.

ALFREDO LEONARDI

CINEGIORNALE (Newsreel) 3 min. B&W Sound Rental \$5 (1967)

"History, war, migrations from actual newsreel footage mainly used for its dynamic-compositional values." --A.L.



SE L'INCONSCIO SI RIBELLA (If the Unconscious Revolts) (1967) 21 min. B&W  
Sound Rental \$20

Credits: With Cathy Berberian, Paolo and Poupée Brunatto, Sandra Cardini, Carlo Cecchi, Peter Hartman, Silvana and Francesco Leonardi, the Living Theatre. Sound by Peter Hartman, Cathy Berberian, Alfredo Leonardi.

"...the search for the strength, intensity and immediacy of human relationships among children." --A.L.

ORGANUM MULTIPLUM 16 min. 16mm B&W/Color Sound Rental \$15

Credits: Made by Alfredo Leonardo. Sound: "Only with the Will of Knowing" by Giuseppe Gelmetti, Frederic Rzewski.

ORGANUM MULTIPLUM is a film about the work and life of a group of American composers very active in Rome, called Musica elettronica viva (Live Electronic Music). The film has no educational character - it wants to witness my interest in these artist friends and to be seen for its specific stylistic values.

Rotunda Combine I is a composition especially made for the film, mixing all the music played during the shots.

## RICHARD LERMAN

THE RING MASTERS 14 min. Color Sound Rental \$20

THE RING MASTERS' images were produced on an oscilloscope, and were photographed through filters. The images were produced by electronic music. After editing, I composed a new electronic music soundtrack.

Open your eyes and ears, and when the images all flow, your eyes and ears will be open. Cash award at Kenyon College, 1969 -- shown at Ann Arbor, Yale, Bellevue, Antioch, Santa Cruz, Brandeis and Intermedia Arts Film Festivals.

Also shown at The N. Y. Film Fair, the I.C.A. Collaboration Art Show in Boston, May, 1969; the M.I.T. Moonshow, Oct. 1969; excerpted on the Dave Garroway Show, Oct. 1969; and also used as an organic part of the production Space Play: Phase II in Boston, May, 1969. Plus numerous concerts.

SPARKGAP 10 min. B&W Sound Rental \$12

Sparkgap is a film that may or may not be performed with. It is about architecture, city planning, Black Power, Sound/Noise, Boston and electronic theater music pieces.

If it is performed, loudspeakers should be connected to the projector with long cables. On one side of the audience, two White persons carry loudspeakers and move up and down the aisle acting very passive. On the other side of the audience, two Black persons carry loudspeakers and act very violent by jumping in and out at/of the audience. A fifth performer periodically shines a spotlight on the performers' faces so that their skin color is known and to remind us of other things.

The soundtrack is played very loud.

Shown at the I.C.A. Collaboration Art Show in Boston, May 1969; the University of California at Santa Barbara, April 1969; and at the A.I.A. Convention in the Flower Market in Boston, June, 1970. Performed at numerous concerts.

If you would like to perform this film, a performance kit consisting of 4 loudspeakers and wire is available for rental from the filmmaker -- or you may write for instructions on how to wire the speakers in series/parallel.



THIRD BOOK OF EXERCISES 15 min. B&W Sound Rental \$20

THIRD BOOK may or may not be performed with. This film is an edited record of a performance of the piece, THIRD BOOK OF EXERCISES that took place outdoors on a cold, windy day in December, 1969.

A basket of one continuous strand of recording tape is fed by hand onto and through a playback tape recorder, and the performer (myself in the film) must keep it tangle-free and sounding good. A piano player does scales.

I do this.

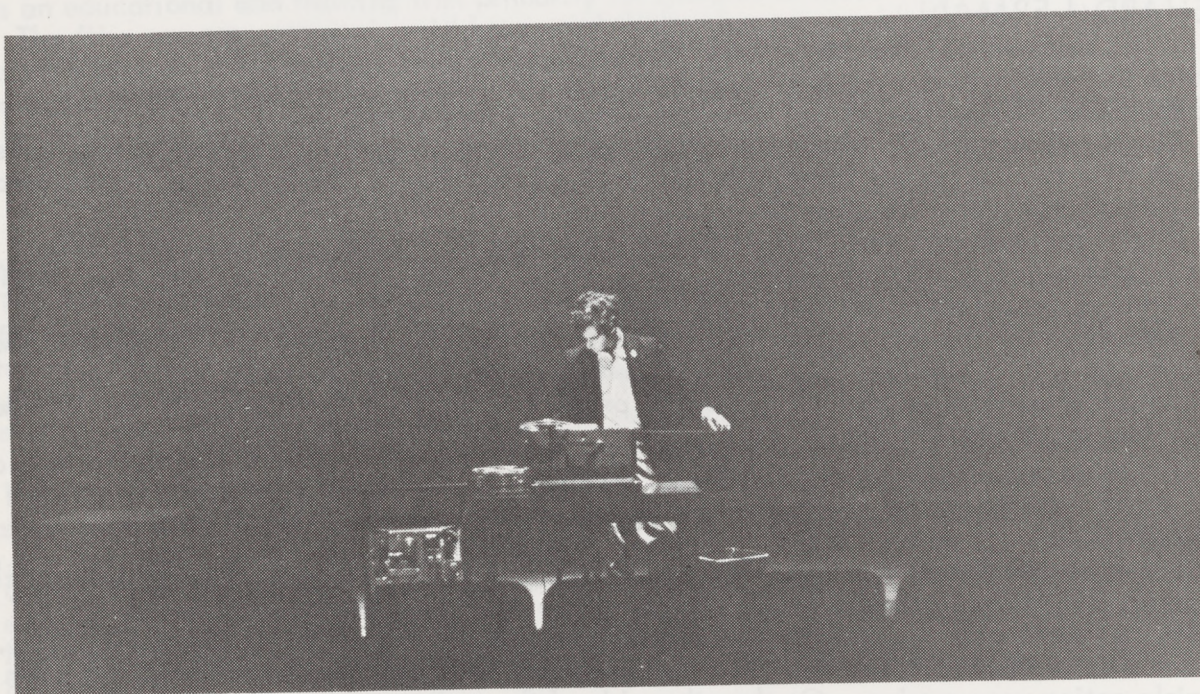
The film may be projected in back of a live performance of the piece. The sounds mix and blend and time delays occur and silences happen.

Performed at numerous concerts.

A stereo or mono tape wound off backwards and stored in a paper bag is available from the filmmaker/composer for performance. Try it.

These films are also available from the Canadian Filmmaker's Co-op, the Center Cinema Co-op, the N. Y. Filmmaker's Co-op, the Filmmaker's Lecture Bureau and from the filmmaker.

If you wish, a concert of electronic theater music and/or a showing of films can be arranged. There can also be arranged a lecture demonstration of electronic music and how it can be applied to filmmaking.



SAGITTARIUS V 6 min. 16mm B&W Sound Rental \$10

This film has a science-fiction quality -- it is a composition of electronic music that can be seen. The images of the film are created by the music -- on an oscilloscope, and there is a close sync between the two. It should be viewed on a projector with a good sound system. listen/look.

Ann Arbor Film Festival, 1968; Adelphi College Spring Arts Week, 1968; numerous concerts, 1968; Foothill Film Festival Award of Merit, 1968; Harvard Film Festival.

Also available from the N. Y. Film-Makers' Cooperative and directly from the composer-filmmaker at Brandeis University Electronic Music Studio, Waltham, Mass. 02154.



## HOWARD LESTER



### AIRPLANE GLUE, I LOVE YOU

21 min. B&W Sound Rental \$25

Script, direction, editing: Howard Lester

Camera: Neil Reichline

Cast: Tedd King, Ben Brank, Marty Montgomery, Judy Coppage.

An absurd comedy about a 30 year old ex-professional model airplane builder who by mistake gets put in sixth grade.

Winner of several awards including:

CINE Gold Eagle (1970).

Bronze Knight of Malta (Best Fiction Film, 1970).

Bronze Medal, Atlanta International Film Festival

2nd Prize, Ann Arbor Film Festival (1970).

### IMPROVISATION ON THE HOLLYWOOD RANCH MARKET 6 min. B&W Sound Rental \$10

An optical experiment with the idea of a visual drone, which builds from a study of a famous all-night grocery and snack-bar on Vine Street in Hollywood.

### RANSOM NOTE 2 min. Color Sound Rental \$5

An animated note to the audience. In a way an experiment on audience participation since it asks the audience to perform certain tasks.

### CHILDREN OF SYNANON 15 min. B&W Sound Rental \$15

A documentary about the life of the children of residents at Synanon (a community primarily of former drug addicts). The children all live together, have a large part in running their school and sub-community and play a version of the Synanon "Game" (a type of group therapy). The film centers on the Game as played by the children, featuring a confrontation between an 11 year old girl and her mother. Winner at the Long Beach Autumnal Film Festival (1969) and the National Student Film Festival (1969). Selected for exhibition with the Genesis package of young filmmakers.

### FACE 3 min. B&W Sound Rental \$5 Music: Susan Ain

A cinematic mosaic experiment. A mosaic of a Face but instead of stationary title, the face is made up of from 15 to 27 moving images. Shown at the 4th International Experimental Film Festival, Knokke-Le-Zeute. In the collections of the Royal Film Archive of Belgium and the Museum de Arte Moderna de Espirito Santo, Brasil.

NOTE: Howard Lester's films are also available from the New York Filmmaker's Co-op and from Co-operative Cineastes Independants (Canada).



# Charles I. Levine

PEACHES AND CREAM  
color 5:30 min. \$10.00

Assisted by Paul Morrissey

Music by Louis Miciagna

"The collage paintings of Stanley Fisher: sin, sex, and gore blaring across the screen-P.M.

" PEACHES AND CREAM which closes in on the paintings and gets rid of the spectator's distance, is a spectacular success. The camera supplies visual movement to these spatially static canvases. Something is happening- never mind if it's art. For five minuets or so one can tape one's feet to the music and look. "Arts Magazine, Nov. 1965  
(Also available N.Y. & London Co-op)

SHOOTING GUNS (1966)  
B/W silent (16 FPS) 8:00 min. \$10.00

In documentary style, an excerpt from an unfinished movie. This film shows Jonas Mekas directing a sequence from his feature, GUNS OF THE TREES.

(Also available N.Y. Co-op)

THE SOUND OF CHARTREUSE  
Color & B/W 19min. \$20.00

Surrealist dream with incorporating a sequence from a 1929 Paramount Musicale.  
(Also available N.Y. Co-op.)

SI SEE SUNNI  
Color 6:50 min. \$11.00

Original music composed by Richard Felciano

A portrait of Sunni, a modern mystic with a B.A. from Vassar and an M.A. from Harvard. Her past told with the Tarret cards. She is also publisher editor of

SI SEE SUNNI (con't)

Filmmakers' Newsletter.  
(Also available N.Y., London and Austrlia Co-ops)

SIVA  
color 2:15 min. \$4.00

A realization of the Hindu God, a cinematic tone poem.  
Prize winning film.  
(Also available N.Y., Chicago, Canada, London, Australia, co-ops)

BESSIE SMITH  
B & W 13:30 min. \$15.00

A cinematic tribute to the late blue singer Bessie Smith, with Bessie Smith as she appeared in the 1929 film " St. Louis Blues" and songs sung by her as well as a comentary read by Joseph Marzano.

"Its the best film I've seen this year ... A masterpiece"  
Lenny Lipton, Berkeley Barb.  
Jan.17,1969.  
(Also available N.Y., Chicago, Canada, Rome Italy, Co-ops)  
Bessie Smith has been shown at many film festivals including N.Y. and San Francisco International, Oberhausen West German and Sorrento Italy. Numerous prizes awarded.



FROM BESSIE SMITH (NEWS PHOTO)



# Charles I. Levine

APROPO OF SAN FRANCISCO  
color & B/W 4:30 min. \$10.00

Numerous prizes awarded  
(After or for Jean Vigo )  
with Ben Van Meter  
Sound recording by Bob Cowan  
A study in visual rhythm and  
structure, using the same basic  
element repeated with variations.  
(Also available N.Y., Chicago,  
Canada and Rome Italy Co-ops)  
Aprope Of San Francisco has been  
shown at many film festivals,  
San Francisco International,  
Sorrento Italy and Tampere  
Finland.

HORSEOPERA  
B/W 24:15 \$35.00

Prize at Kenyon College Film  
Festival 1971.

Sound recording and mixing by  
Bob Cowan, including the work  
of : Edwin S. Porter, Wm.S.Hart,  
John Ford and many others.

(Also available N.Y., and  
Montreal, Canada Co-ops )

HORSEOPERA (con't)

"Horseopera" is an original and  
interesting film and provides the  
current show, which closes on  
Wednesday, with its focal point '  
The New York Times April 2, 1971  
Vincent Canby, reviewing 'Film on  
Film ' show at Whitney Museum of  
American Art. Cerebrally engrossing  
- near perfect, a review by Aaron  
Hauptman, Queens College News.  
"I have used individual shots as loops  
to achieve a visually harmonic form,  
in which a variation of particular  
actions is made to produce a rhythmic  
structure... The whole panorama of the  
winning of the west is at hand from  
horse and wagon to great railroad  
locomotives that charge across the  
plains and mountains relentlessly,  
always watched by the Indians.  
Stereotyped characters and actions  
are transformed and become larger  
than life, building blocks for a  
plastic mosaic. Epic conflict is in  
motion between good and evil... the  
bad guys kill, rape and plunder both  
the land and the people, nothing is  
beneath them and they will not let  
anyone stand in their way. Their  
greed is unquenchable." C.I.L.



A SHOT FROM 'STAGECOACH' BY JOHN FORD? AS USED IN HORSEOPERA.



## SAUL LEVINE

TEAR/OR 3-1/2 min. 16mm Color Silent Rental \$5

Seeing at a distance  
through the burning  
silk

may  
the violence  
grow between their eyes  
in heaven

-Erik Kiviat

CATS CRADLE HARP WIND LOCK HEART 6 min. 16mm Color Silent Rental \$5

Cats cradle harp wind lock harp  
As silk of speech and moire between the lines  
Tuning the harp up to pitch  
String broke if I told a lie

Call of the sun rose Chords of the king  
Retaining the lyrics of memory  
A sound heard from the stone like a harp string breaking  
Dangling lock. Did I forget here  
Love woke  
Early as the knot in the grain

## MAURICE LEVY

AN AFTERNOON WITH ABBIE HOFFMAN 6:30 min. Color Sound Rental \$10

Abbie and Len Weinglas on tour. Reporter's question: "Are you afraid of getting killed?" Abbie's answer: "Shit no! I'm immortal. I use bullet-proof deodorant." That's the way this film is.

COW COUNTRY CULTURE, OIL STAINED OPERA 3:30 min. B&W Sound Rental \$5

*or opera once overlightly*  
Making a joke of the San Antonio, Texas Civic Opera in the style of "opera-once-over-lightly" (if anyone remembers that old NBC Blue Network radio show). It is a funky film just like its subject, Madame Butterfly.

THE DALLAS SYMPHONY TURNS ON 6:30 min. Color Sound Rental \$10

This film is happy, full of good vibes and turned on people. It is an Easter concert in the park by the Dallas Symphony. Five thousand park people respond with natural highs. It is a good film with which to shift an audience into a pleasant mood after a heavy political or psychodrama.



TEXAS POP FESTIVAL 17 min. Color Sound Rental \$24

A film of the Texas International Pop Festival dedicated to passing on good vibes that were there that magic summer of festivals from Woodstock to Lewisville, and to the people who made them possible by being as you will see them in this film: waking to sunrise on Lake Dallas Campgrounds, Hog Farm serving breakfast, soapy baths and skinny dipping in the lake, the groovy Lewisville Police Chief -- a "Peace" officer, B. B. King, Delaney, Bonnie & Friends, Herbie Mann, Incredible String Band, Led Zeppelin, and the Angels of Love & Peace, Angus Wynne & Showco.

JEFF LEWIN

*withdrawn 8/75*

TIERRA O MUERTE 25 min. B&W Sound Rental \$25

New Mexico today! -- A revealing documentary featuring the Dance of Los Comancheros; B.M.-Empire Builder; King Tiger confronting General Jolly (with the New Mexico National Guard; a cast of thousands); C.V. meeting Bucky Beaver; Plus Kit Carson, the Bastard with Theodore Roosevelt, the Great Facist President. The film explores conflict in New Mexico and is as subtle and slick as politics there.

ALBERT-ANDRE L'HEUREUX

LA POSSESSION DU CONDAMNE 13 min. B&W Sound Rental \$15

Credits: Producer: Robert Malingreau; Camera: Michel Baudour.

A Jean Genet.

Suite d'images inspirees du poeme de Jean Genet "Le condamne a mort."

Prizes: Museum of Modern Art, Espirito Santo, Vittoria, Brazil, 1968.

"Louve d'Argent." La Louviere, 1968.

MICHAEL LIONS

title: LIBERATED MISS length: 6 minutes  
filmmaker: MICHAEL LIONS - 16mm, color, sound  
rental fee: \$6.00 date: 1969-70 SEATTLE

title: HIPMATIZED length: 8 1/2 minutes  
filmmaker: MICHAEL LIONS - 16mm, color, sound  
rental fee: \$7.50 date: 1970-71

DESCRIPTION: Two high school girls speak their arguments for their brand of women's liberation. Nancy and Merilee sell underground newspapers, meander thru Seattle's business area, and communicate at a city park as they satirize many current feminine values. The final touching scene, by itself, provides content for discussion. The music is by Tim Noah talented Bay Area folksinger.

AUDIENCE: LIBERATED MISS would be an effective discussion film for anyone concerned with the topic of women's liberation. The film is honest and captures true feelings of the two girls who think most women and men have false values.

DESCRIPTION: A young businessman begins home from the office. On his way, hip people invade his world. While dancing Berkeley street people seep into his mind, hip people in Seattle give him a ride, offer him a joint, sing to him, and forcefully persuade him. He submits. Rock and folk music, recorded and original go well with the filter color work and superimposures. The original music is by Tim Noah and the rock music is from several current albums.

AUDIENCE: HIPMATIZED is suited for high school and college ages or for a group which intends to discuss the changing value systems. It is a content film. It does, however, have unusual color filter work throughout and the dancing scenes are well done form-wise.



## LENNY LIPTON

Lenny Lipton was born in Brooklyn, New York, in 1940. While going to Cornell University, where he studied physics, he wrote the song, PUFF, THE MAGIC DRAGON. He worked in publishing in New York, and on the day he was married moved to California. He's been living there and working on films for the past six years. He was the film columnist for the Berkeley Barb during its first four years of publication, and he has taught filmmaking at San Francisco Art Institute. He is the author of the book, INDEPENDENT FILMMAKING.

HAPPY BIRTHDAY LENNY (1965) 8 min. color sound rental \$10  
Mother explains the nature of her love.  
Flaherty Seminar, New York Film Festival.

WE SHALL MARCH AGAIN (1965) 8 min. B&W sound rental \$10  
The 1965 Vietnam Day Peace March, remembered for the Hell's Angels' attack.  
San Francisco Film Festival, NET, Italian TV, Cinematheque Francaise.

INELUCTABLE MODALITY OF THE VISIBLE (1966) 9 min. B&W/color  
silent rental \$10  
Flowing close-ups of a woman's body.

THE DUNES OF TRURO (1966) 7 min. color sound rental \$10  
Cape Cod and the ghosts of city traffic.

MEMORIES OF AN UNBORN BABY (1966) 4 min. color sound  
rental \$5  
Soft and warm multiple imagery.

POWERMAN (1966) 5 min. color sound rental \$5  
An animated film about a manic superhero. Featuring the amazing song, POWERMAN, performed by the East Bay Symphony.

BELOW THE FRUITED PLAIN (1966) 9 min. B&W sound rental \$10  
"...set in Mexico in the sandal shop of Ubaldo, a peasant craftsman. The camera enters the shop and moves in on Ubaldo as he makes a pair of sandals for some tourists. Meanwhile, the soundtrack gives a dialogue between an uptight American couple. The man in particular (George Kuchar's voice) is truly an American horror as he puts down Mexico, Ubaldo, and his own wife whom he obviously hates."

"But Lipton gives us much more than a bitterly amusing view of a sick marriage. In a remarkably brief period of time he also shows us a view of Mexico as seen by American tourists, and he shows us a view of American tourists as seen by Mexicans and as seen by him, and he makes a statement about the nature of work, industrial society, and



alienation...."--Richard Milner, BERKELEY BARB, Dec. 22, 1967

CORNUCOPIA (1968) 8 min. color sound rental \$10  
Manipulated TV images.

CORNUCOPIA, IN MAGIC COLOR  
As above, but in complimentary colors.

SHOW AND TELL (1968) 24 min. color sound rental \$25  
"A rich neat film with funny stuff in it...full of humor that was neither self-conscious nor laughing at others, but full of pathos and feeling for humanity. Really funny things leave something deadly serious and beautiful that echo like afterimages in your mind."--Bob Nelson

"Its techniques were dreary and its 'humor and warmth' struck me as empty, counterfiet with the exception of the sequence of the lovers trying to keep their passions burning while they blindly fumble with zippers, straps, buttons. An acute comic observation giving the film one distinct toe-hold on paradise."--Ken Jacobs

"Lenny Lipton, along with James Broughton, is one of the two or three great filmmaker comedians."--Stan Brakhage

Bellevue Film Festival, Yale Film Festival, San Francisco Film Festival, St. Lawrence University Independent Film-makers Competition, Cinematheque Francaise.

LP (1969) 33 min. color silent rental \$35  
A collection of twelve filmsongs.  
"The sequences that composed your movie were so lovely to watch that the thing could've gone on for 3 hours..."  
--George Kuchar

DOGGIE DINER AND THE RETURN OF DOGGIE DINER (1969) 7 min.  
color sound rental \$10  
I really don't know what to say about this film.

LET A THOUSAND PARKS BLOOM (1969) 27 min. color sound  
rental \$30  
A film about the building of People's Park.

PEOPLE (1969) 3 min. color sound rental \$5  
The Red Mountain Tribe hangs out in my backyard.  
"...Leonard Lipton's lovely home movie PEOPLE, in its affection for valuable inconsequential gestures, indicates in the course of its three minutes why there has to be a continuing alternative to the commercial cinema."  
--Roger Greenspun, THE NEW YORK TIMES, Feb. 23, 1971



HEDONIC FOLLIES (1969) 8 min. color silent rental \$10  
Dr. Tim Leary and the People. While Dr. Leary lectures  
a young lady steps onto the stage and strips.

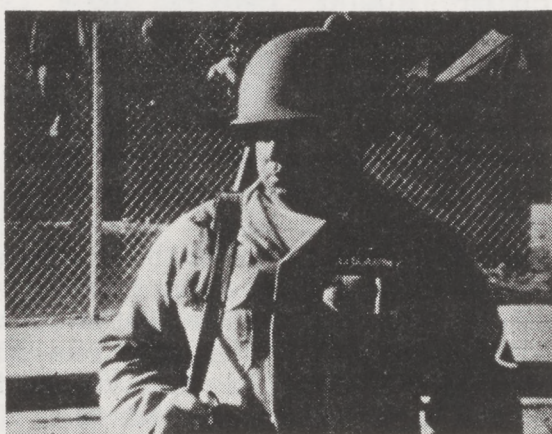
THE LAST MARCH (1970) 11 min. color silent rental \$10  
On Memorial Day 1969, 50,000 people defied law and order  
to pay homage to People's Park. Made up of footage  
originally shot for the BBC.

MY LIFE, MY TIMES (1955-1970) 11 min. color sound rental \$10  
An autobiographic film made up of the color slides I have  
been taking since I was fifteen.

WHY WE ARE IN VIETNAM (1970) 11 min. sans image sound  
rental \$10  
A very tedious film that I felt had to be made.

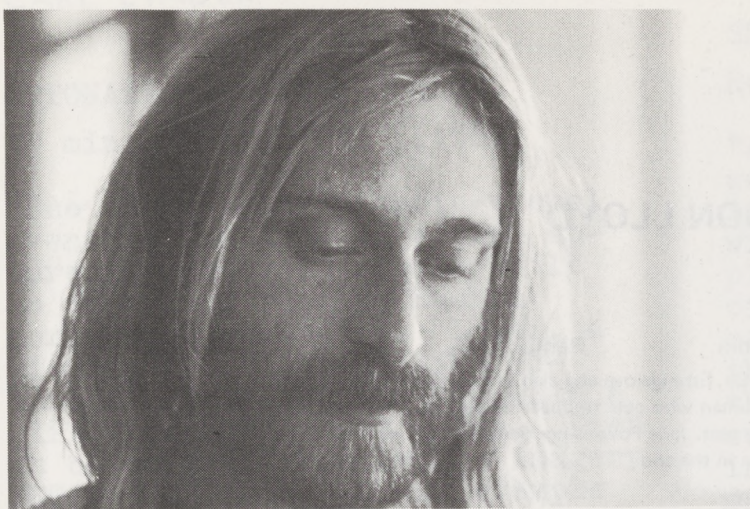
FAR OUT, STAR ROUTE (1971) 68 min. color sound rental \$70  
I've come closer to capturing how I feel about my world  
in this film than in anything else I've done. I love this  
film and I hope people get a chance to see it.

Many of these films are also available from the New York  
Filmmakers' Cooperative.



Stills from LET A THOUSAND PARKS BLOOM





Stills from FAR OUT, STAR ROUTE

copyright 1971 Lenny Lipton



## DON LLOYD

### BINARY NO

(1966-67)

B/W Sound 9 min. Rental: \$ 9 Sale: \$180

With Mike Norton as a sort of Dr. Strangelove and also as a sort of Bob Dylan and with Peggy Dawson as the woman who gets trapped between him. Norton runs the show from a computerside seat. Jane Pollar sings *Ben Bolt* in the sound track, which gets the better of Norton in the end.

### WEST

(1966-68)

Color Sound 6 min. Rental: \$ 6 Sale: \$100

A simple pictorial Hegelian dialectic. The film starts with a random sampling of figures of genius from the past, takes them through a rebirth, and ends with a random sampling of figures from the present.

"Western Culture has developed in such a way that it can no longer spawn a true genius."—JME

### THE ASTRONAUTS

(1968, 1971)

Color Sound 2 min. Rental: \$ 3 Sale: \$60

Ed Dorn reads his poem *The Astronauts — For Clair Oursler*, a personal statement full of pertinence and pith. The visuals are full of vague imagery, as though you were reading the newspaper or watching television and catching glimpses of what is going on, in spite of the media.

### GOSPEL PLOW

(1970)

B/W Sound 3 min. Rental: \$ 3 Sale: \$60

Thanks to San Francisco Newsreel for use of their footage library. This is a short film edited down from hours and hours and hours of footage of the S.F. State Student Strike, cut down to match a short, white version of *Gospel Plow*.

### UD

(1969-70)

Color Sound 10 min. Rental: \$12 Sale: \$240

Starring Jim Kimberling, infundibulum hunter and musician. Thanks to John Tomaschke, technologist. "A beautiful, very hard to describe, multiple image film. A delicate, contemplative and sensual approach." —Jack McCarthy.

"Every super crams the visual field with another orderly overlay. The pack becomes so dense that we begin to see through the controlled space and the narrative visual content. *UD* lets us see the light."

—Robert Nelson

### ALL FIVE FILMS

30 min. Rental: \$27 Sale: \$600

Previews for purchase are handled as rentals, deductible from sale price.



## CARL LINDER

DETONATION Color Sound  
10 min. Rental \$20 (1966)

"One extraordinary audio-visual event is the face of a girl apparently enjoying orgasm while on the soundtrack we hear a horse-race announcer. Later, a microscopic close-up of a lizard's skin is contrasted with a girl's hand in a net glove. Rich in color and evocative in imagery DETONATION is a perfect example of an entirely new language in cinema--a language which is effective because Linder, like McLuhan, recognizes just how visually oriented we really are. This is an impressive movie, as much for what it reveals about ourselves, as about Linder." Gene Youngblood L.A. FREE PRESS, May 24, 1968 (author of "Expanded Cinema," Dutton)

VAMPIRA: THE PASSION OF  
Color Sound Rental \$30 (1969)

Second Prize winner, First International Erotic Film Festival, San Francisco, 1970.

"The film is far more lush than most of Carl Linder's films, photographed in heavy, muted colors that are extremely rich, and with a variety of beautifully lighted and composed setups . . . I can think of no other film that so graphically transforms masturbation into a ritual and auto-eroticism into a religion." Lloyd Steele L. A. FREE PRESS, May 21, 1971

". . . a classic study of a sensuous woman enjoying her body." John Bowers PLAYBOY, July '71

SKIN Color Sound 12 min.  
Rental \$20 (1964)

"A lovely evocation of opulent sensuality, Carl Linder's SKIN is the most tactile of movies, with its voluptuous color explorations of the sensuosity of surfaces, of the human skin, of the petals of flowers, of the carapaces of mollusks and the membranes of moths and insects. The tangency of feeling Linder builds through the microscopic gradation of surface planes comes as close as any movie can to communicating physical sensation." Richard Whitehall L. A. FREE PRESS, July 4, 1969



**VAMPIRA: THE PASSION OF**  
by CARL LINDER





Still from *THE DEVIL IS DEAD*

*OVERFLOW* Color Sound 10 min.  
Rental \$20 (1966)

"One of Linder's best films."  
P. Adams Sitney, Curator,  
New American Cinema Library

"The success of this complex film is due to its level of unconscious awareness of sex, adolescence, war, nature, and mythology tempered with a mock-heroic attitude that is both comic and beautiful. *OVERFLOW* is perhaps Linder's best film." Gregg Barrios *FILM QUARTERLY*, Fall 1968



*THE DEVIL IS DEAD* Color Sound  
18 min. Rental \$30 (1964)

"*THE DEVIL IS DEAD* is almost an anthology of all classic surrealist imagery, seen through new eyes and with new feeling. Linder is an artist with far-out and scary sensibilities. He has mastered the techniques of dream cinema." Jonas Mekas  
*VILLAGE VOICE*, May 21, 1964

*CLOSED MONDAYS* Color Sound  
17 min. Rental \$20 (1967)

"*CLOSED MONDAYS* is an interesting visit to the world of a 15-year-old teeniebopper whom Linder encountered apparently accidentally and decided to film. She talks about herself, about film, about her friends and how she lives. I think it would be valid to call this film a psychedelic MASCULINE-FEMININE in that it does convey a very real picture of one type of young life in America today. A touching moment comes at the film's end when she explains to Linder her concept of Donovan's "Legend of the Girl Child Linda." Gene Youngblood *L. A. FREE PRESS*, May 24, 1968 (author of "Expanded Cinema," Dutton)

WOMANCOCK  
Rental \$20

"Carl Linder's rippling surreal montage superimposes frame and film and story to make statements. Which is? disgusting creatures. ly, Linder pictures and much unobtainable we don't know thoroughly Michael Ros March 20, 1968

DAVID LOU

PROJECT ONE  
Other Distributors  
Filmmakers Distributors  
(Ann Arbor, Michigan)  
Was originally shown  
in spring 1968.  
Festival of Art  
(First prize), Edinburgh  
val (cash), Mor  
Edinburgh International

IVAN MAJDA

DARK CONTINENT  
Credits: Film  
Shown: A  
Recently  
continuous run of  
film - with a



WOMANCOCK B&W Sound 15 min.  
Rental \$20 (1965)

"Carl Linder's WOMANCOCK has a rippling surreality to it, using montage-collage cinema, superimposing images within the frame and juxtaposing pieces of film and snips of music and talk to make statements about women. Which is? His women are pretty disgusting (albeit, erotic) creatures. But, more importantly, Linder has manipulated his pictures and our minds with so much unobtrusive artistry that we don't know until later how thoroughly he has done his job." Michael Ross L. A. FREE PRESS, March 20, 1970

GORGEOUS Color Sound 14 min.  
Rental \$25 (1968)

"If THE DEVIL IS DEAD is a requiem for man becoming mutant, being swallowed alive by his own rejection of feelings and his own potentials for violence, GORGEOUS is quite the opposite. It is a celebration of the freedoms from sexual and spiritual hang-ups that modern man is trying to win for himself--a flowingly loose outgoing film which continually, as SKIN did (as most of Linder's films have done), relates men to nature . . . it's a work that seems buoyed on hope." Richard Whitehall L. A. FREE PRESS, Dec. 26, 1969

## DAVID LOURIE

PROJECT ONE 14 min. 16mm Color Sound Rental \$14

Other Distribution: Creative Film Society, Los Angeles; London Film-Maker's Coop; Filmmakers Distribution Center (Canada); Genesis Films, Ltd., Los Angeles; Cinema XII, (Ann Arbor, Michigan).

Was originally both shot and optically printed in 8mm (home made 8mm printer). Made in spring 1968.

Festival Awards: St. Mary's College Festival (First prize), Foothill College Festival (First prize), Ann Arbor Festival (cash), Northern Illinois Festival, (cash), Vermont Festival (cash), Monterey Festival (cash). Special showings by request of Festival Committee - Edinburgh International Film Festival, New York International Film Festival.

## IVAN MAJDRAKOFF

DARK CONTINENT 8 min. 16mm B&W Neg. Sound Rental \$10

Credits: Film: Ivan Majdrakoff. Sound: Al Wong.

Shown: Ann Arbor, Los Altos.

Recently in the Bay Area there was a major exhibit of African Sculpture. In a continuous run of 1 to 3 second images - several hundred masks are shown - all in negative film - with a mix of African music.



# MAJJIC FILMS

W D 9/73

THE TRANSFORMATION 10 min. Color Sound (on tape) Rental \$15

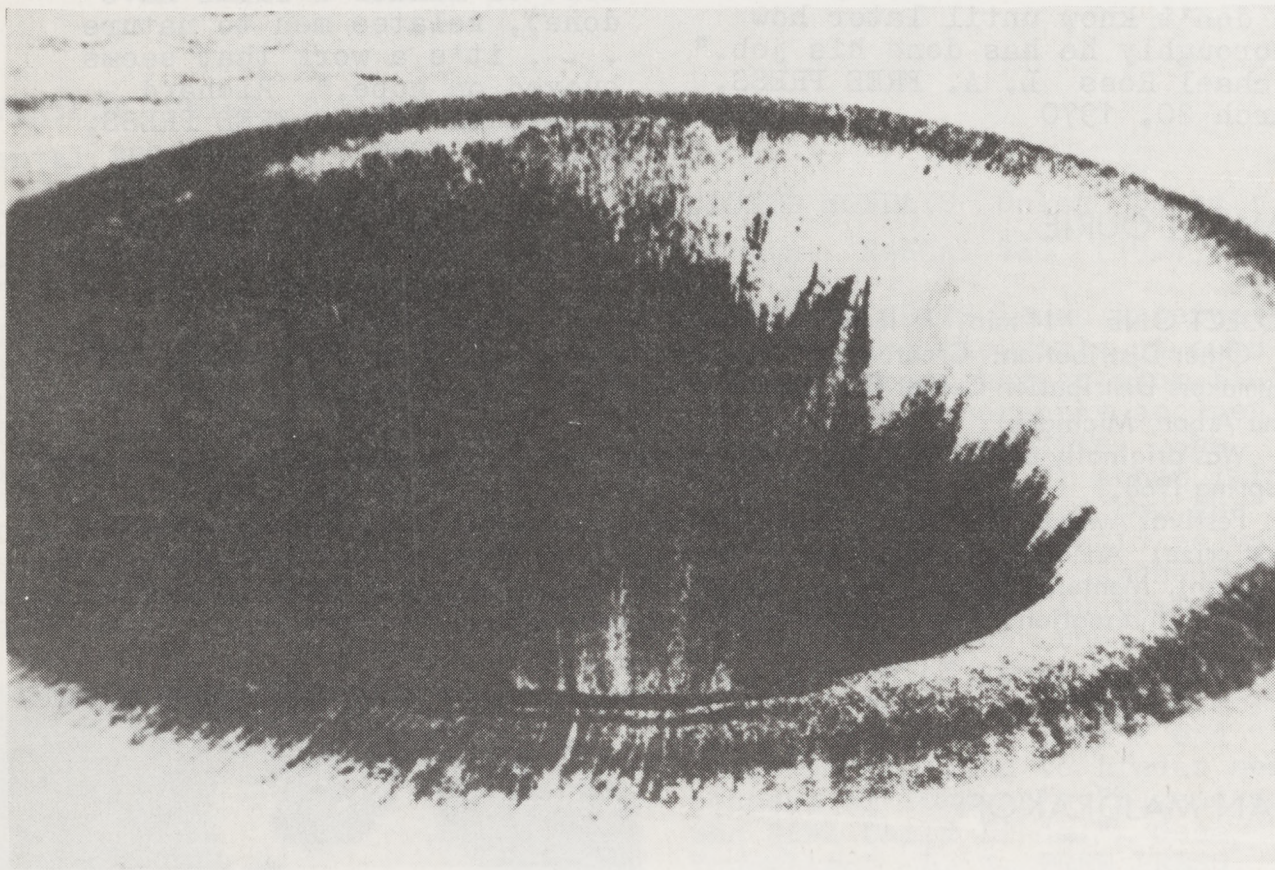
Credits: Edited and Directed by: Paul LeBlanc; Photography by: Sharon Donahue, Michael Guest and Ken MacPherson; Production Assistance: Dick Anderson, Gerry Flynn and John Perenyi.

Cast: Big Mama, Tony Bongarzone, Buggy, Ben Curran, Dirt, Stephanie Donahue, Ann LaCasse, Ace McHardy, Charlie Ryan, Gene Ryan, Big Will (The Goose) Williams, and Bill Youngworth.

A melange of contrasting symbols indigenous to Amerika set to rock music. Created by the satanic wizard (Mr. They), he assimilates all that he has wrought and dies, only to be reborn into the life.

"Every transformation demands as its precondition-- 'The ending of a world' -- The collapse of an old philosophy of life." --Dr. Carl G. Jung

NOTE: Run film at 16 fps and tape at 7-1/2 ips. Start film and tape simultaneously at the end of each respective white leader.



from HOLE by Paul Marioni

PAUL MARIONI

SELF PORTRAIT WITH CLARELLEN

Black & White Sound 3 min. \$3

Deals with illusion and reality of both film and the filmmaker.

PAUL MARIONI

HOLE

Black & White Sound 20 min. \$20

It has everything to do with holes. Starring Robert Nelson.

SANDE M

STANDING WATER

There is a  
of Southern Marin  
I was eighteen. S  
generally tense c  
like arrogance ve  
wanted and played  
high school home  
could days, working  
enabled us to go,  
condemners, (e.g.,  
in this way we var  
times were I eith  
him, or when I ask  
A dairy, an  
small farm houses  
fringed.  
Later I went  
distilling day, a c  
She was cold; the  
back to group toge  
the way down her s  
The horse now  
of land in Mendoc

CHRIS MC

VISION FOR

Credits:  
Directio  
Featurin  
Other D  
A circul  
present ones,  
Bronze A

CURT MCD

A VISIT TO

A come  
sonment, A  
that all is re  
Dad, Grand  
of the family  
Voices:  
Winner



## SANDE MARSHALL

STANDING WATER 6:33 min. sound rental \$7.00

There is a stable in the hills close to the coast of Southern Marin County. I trained a horse there when I was eighteen. Self-consciousness, nervousness, and generally tense characteristics dominated by a very stud like arrogance were well bred into his personality. We worked and played alone: in the arena at night after high school home work or in the hills roaming during long cold days. Working alone we found the sense switches which enabled us to go, wherever, without object restrictors or confiners, (e.g., saddle, bridle, etc.) Through working in this way we wandered, compensating with each other. Times were: I either simply opened the gate and went with him, or when I asked him to go out.

A dairy, an overgrown no longer used graveyard, small farm houses, a military base and a river were all frequented.

Later I went back once and filmed. It was a warm drizzling day, a cow had died earlier in the pasture. She was cold; the wetness caused the hairs along her back to group together and form small sharp points all the way down her spine.

The horse now runs loose on three thousand acres of land in Mendocino County. He is usually alone.



## CHRIS MCCULLOCH

VISION FOR A NEW WORLD (1968) 28 min. 16mm B&W Sound Rental \$28

Credits: Produced by Albie Thoms for Karvan International.

Direction: Christopher McCulloch. Camera: Bill Constable.

Featuring: Dennis Allard.

Other Distribution: Sydney Film-Makers Coop (Ubu films).

A circular film in which the lead character seeks new values yet remains hung up on present ones.

Bronze Award. Australian Film Awards, 1968.

## CURT MCDOWELL

A VISIT TO INDIANA 10 min. Color Sound Rental \$15

A comedy for the people of liberated cities about the tragedy of small town imprisonment. A ten-minute dialogue of nephew and uncle during which so little is said that all is revealed. Visually, all action is shown that will ever occur. Starring Mom, Dad, Grandma McDowell, Aunt Rachael, Uncle Paul, Melinda, Marce, and the rest of the family.

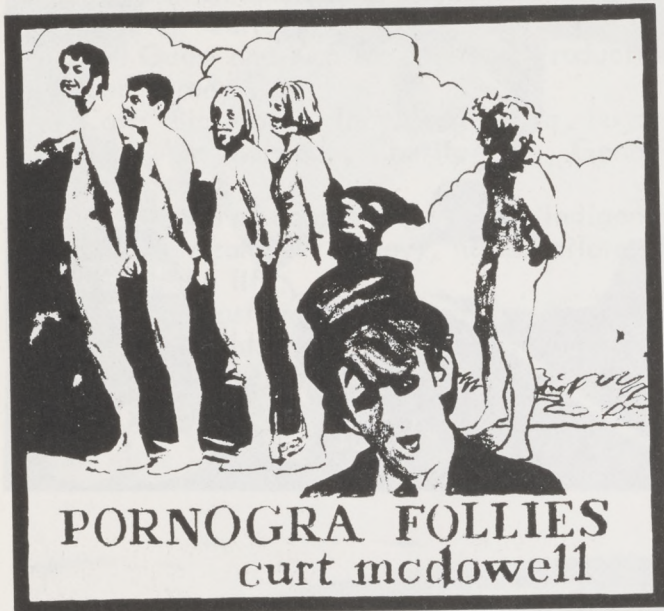
Voices: Ted Davis & Curt McDowell.

Winner at Sonoma State Film Festival, 1970.



PORNOGRA FOLLIES 30 min. B&W Sound Rental \$45

Ted Davis is everyone's favorite Master of Ceremonies for the following performances:



Peckernose Act  
The Cooking and the Washing Act  
Spin Your Little Clothes Off Act  
Tea Break  
The Spinning Nuns  
Balancing Prick Act  
The Dirty Hummers  
Spanish Dancer Act  
The Whora  
Picking a Winner  
The Poop Chute Act  
Waiting and Worrying Nude Act  
The Tapping Tannies  
The Disappearing Milk and Sandwich Act  
The Flower Magician  
Fart Chorus  
The Whirlwinds  
The Paper Bags on the Heads Act  
The Belly Dance  
Cheek to Cheek  
Head Job Act  
Tweeting Prick Act  
Fanny Dancer  
Back Words Act  
Betsy the Cussing Doll  
And the Singing Twat

J.S. MCLAUGHLIN

ND 12/73

I AND THOU 45 sec. B&W Sound Rental \$2.50

Credits: Film--J. Stephen McLaughlin; Sound Track--J. Riley McLaughlin.

States in 37 seconds what philosophers have been trying to say for thousands of years.

"This guy has a hell of a lot of nerve." --Martin Buber.

JOHN MCLEAN

END OF THE WAR IN VIETNAM 15 min. B&W Sound Rental \$15

A film by John McLean; David Nichols as the Soldier; Photography and editing by John Cacciatore.

"A time-loop at the end of an unseen war."

Journey through the mind of a turned-on G.I. on a beach in South Vietnam.

First in category, second overall best film in Southwestern Film Festival.

DAVID MCNEIL

WEEKEND 19 min. 16mm B&W Sound Rental \$19

Direction, Art Direction, Script, Adaptation: David McNeil; Photography: Philippe Graff; Editing: Marin Frogner; Cast: David McNeil, Lesley Lorrie, Winston S. Winston.

"The script was little by little left aside and improvised by the actors. Use of movietone actualities." - D. M.

Accepted to be shown as part of the Brussels Experimental Film Festival, January 1968.

David McNeil: 39 Rue du Repos, Brussels 18, Belgium.



# CLAUDE

\$8.00 3 min.  
color/sound



These 5 portraits  
are the best  
reasons for my  
films...my family

**DAN McLAUGHLIN**

## STAR SPANGLED BANNER

Each film made &  
shown within 10  
days of the event.



## NINE O'CLOCK NEWS

\$5.00 4 min. color/sound

**dAN mclaughlin**

## THE EYE OF THE ARTIST AT THE MOMENT OF CREATION



\$5.00 8 min.  
color/silent but  
to be projected  
at sound speed.

**DAN McLAUGHLIN**

## GOD IS DOG SPELLED BACKWARDS

First film of  
this type. I  
created this technique. One reason  
to find minimum time needed per  
image for an entire film. Film made  
in 1963, shown underground, then  
overground on Smothers Bros. TV  
show, received great public response  
so Tom Smothers hired Chuck Braverman  
to steal my idea, and make films like  
mine. Technique caught on..a new era  
in filmmaking was born..god damn..  
see what happens when you have an  
idea..wham..make a film..bam..all  
breaks loose..thank you ma'am

**dAN mclaughlin** \$5.00 4 min.  
color/sound

## PEACE

with Don Paonessa

## EPIPHANIES

\$10.00 18 min.

color/B&W sound



Peace is a film letter that I would  
have liked everyone in the world to  
be in and then play it continuously  
Epiphanies is a film

**dAN mclaughlin**

## SURPRISE PACKAGE

\$10.00 18 min.

color/sound

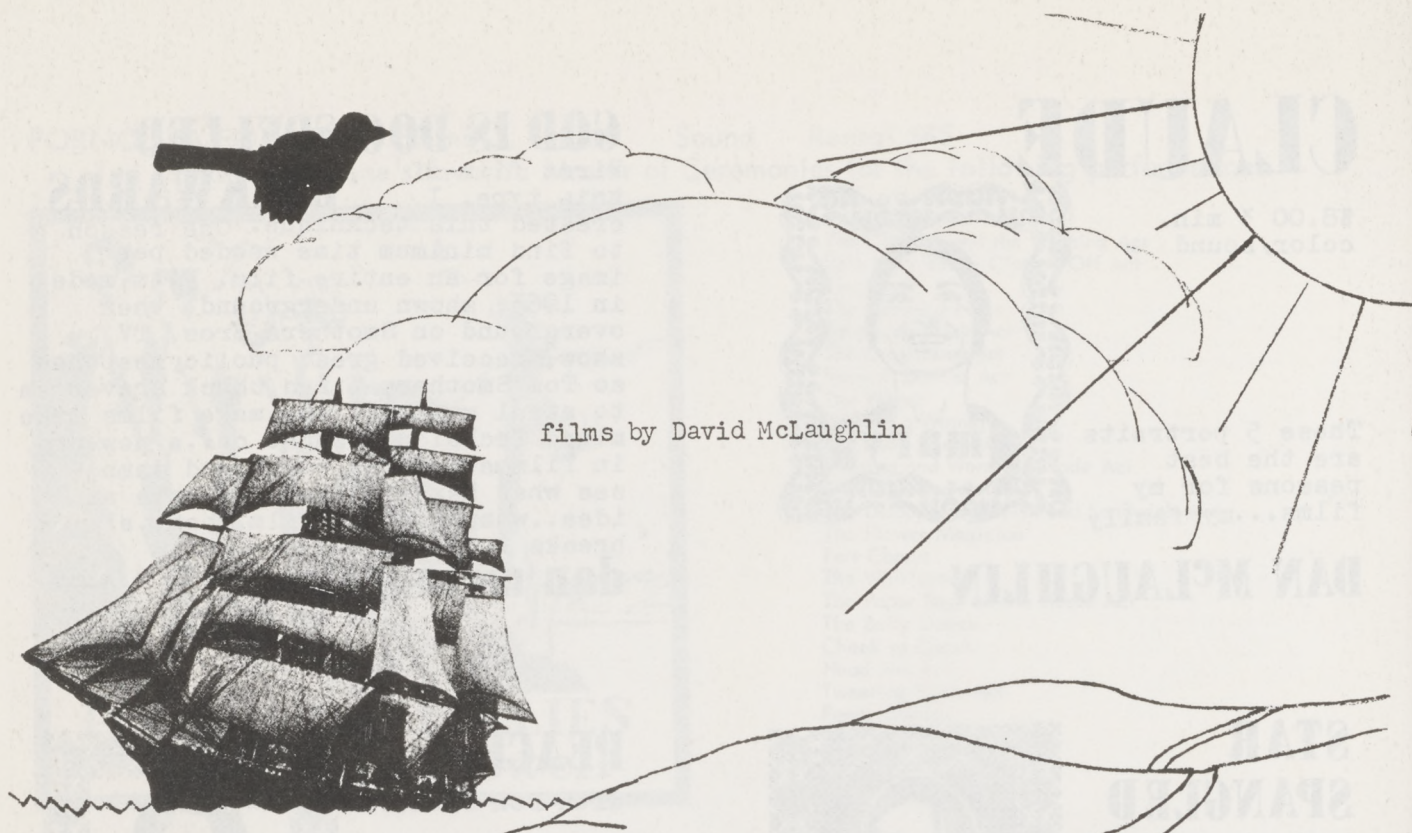
A collection of 7  
films.. PEACE  
SYMBOL.. DEVIL IS  
LIVED SPELLED

BACKWARDS.. WAR with Doug Ryan &  
Steve Lawy.. BRUCEMAS with Ken  
Greenwald.. AUTHORITY.. MICKEY  
with Roy Barge.. MICROSECOND.

**DAN McLAUGHLIN**







films by David McLaughlin

#### DEEP WATER

15 minutes, color, sound, rental... \$ 20  
The film is a journey on an old sailing ship back to the primal conditions of the ocean. This is my most recent film.

#### WHEN THE SHIP COMES IN

10 minutes, color, sound, rental....\$ 12  
Illustrated below. The film is a barrage of magical images, visual metaphors, and color done on my home made contact printer.  
Awards : Ann Arbor tour 1969 and several awards on the tour. Finalists in National Student Film Fest.1969. Also, awards at Saint Lawrence Uni. Fest., and several other festivals. A print is at the Museum of Modern Art archives.

The film is also available in a condensed version with a Creedence Clearwater sound track. It is called **HIDEAWAY**  
4 minutes,color,sound, rental...\$ 6

#### MOTHER OF FIVE

**YOU WANT!** 7 minutes,color,sound,  
rental... \$ 10

" A mother of five gets upset over various things." The film is an impression of our American T.V. culture.

Awards at about 8 film festivals including Foothill, Yale Uni., and, Sinking Creek Film Celebration.

Prints of some of my films are also available from other distributors.

I try to maintain all prints in good condition

Prints of the films are also for sale - contact me through the Co-op





films by David McLaughlin

### GETTING TOGETHER

8 minutes, B&W, sound,  
rental... \$ 8

sound by Terry Riley

The film is sort of a record  
of a film class. We were shoot-  
ing in the nude in different  
environments for a mixed media  
event that never materialized.  
Best film at the Saint Leo College  
film festival 1970 .

### CRANEFLY

3½ minutes, color, sound  
rental... \$ 5

An insect tries to  
escape to the outside  
through a closed window.

### JANUARY-23RD

8 minutes, color, sound, rental... \$ 10  
An impression of a confrontation.

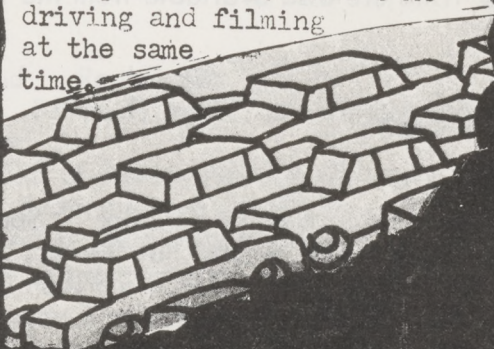
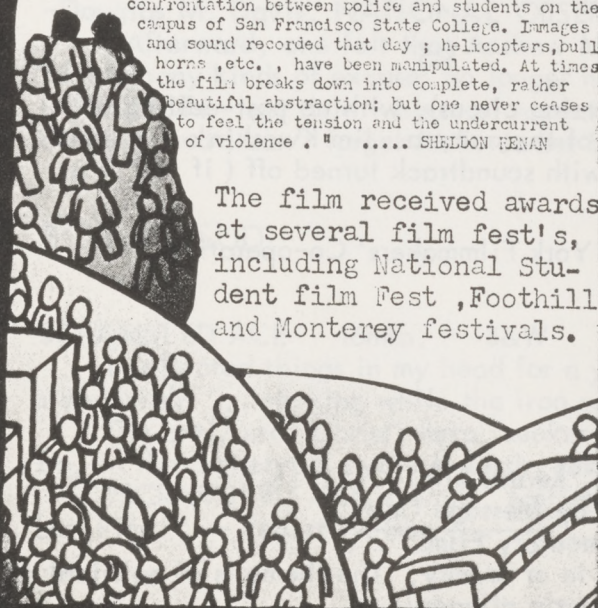
" This ominous, impressionistic work is about a  
confrontation between police and students on the  
campus of San Francisco State College. Images  
and sound recorded that day ; helicopters, bull  
horns, etc. , have been manipulated. At times  
the film breaks down into complete, rather  
beautiful abstraction; but one never ceases  
to feel the tension and the undercurrent  
of violence . " ..... SHELDON REXMAN

The film received awards  
at several film fest's,  
including National Stu-  
dent film Fest , Foothill  
and Monterey festivals.

### STONED ADVENTURE

10 minutes, B&W, sound.  
rental... \$ 10

The film is a record of  
a trip in a car. That's me  
driving and filming  
at the same  
time.





## JONAS MEKAS

### THE BRIG (1964)

B/W

68min.

Sound

\$80

Credits: The play: Kenneth H. Brown. Staged by: Judith Malina and Julian Beck at the Living Theatre, N.Y.C. Photographed and filmically conceived by Jonas Mekas. Editing: Adolfas Mekas. Players: Warren Finnerty, Jim Anderson, Henry Howard, Tom Liliard, James Tiroff, Steven Ben Israel, Gene Lipton, Rufus Collins, Michael Elias, William Shari, Viktor Allen, George Bartenieff, Gene Gordon, Mark Duffy, Henry Proach, Carl Einhorn, Luke Theodore. Produced by David C. Stone.

Grand Prize, Venice Documentary Festival, 1964. Shown at London Film Festival, 1964; New York Film Festival, 1964.

"Unrelieved by one whit on lightness or compassion, this harrowing screen exercise depicts the methodical, round-the-clock fiendishness inflicted on 10 prisoners by three guards all of it apparently in the line of duty." -- The N.Y. Times

"Part drama, part polemic, with shock-wave sound and a nightmare air that suggests Kafka with a Kodak, the movie does exactly what it sets out to do -- seizes the audience by the shirtfront and slams it around from wall to wall for one gruelling day in a Marine Corps lockup." -- Time Magazine

"When leaving this film, one promises never to see it again. For it seems impossible to watch such a spectacle twice. But that's exactly what one could imagine the prisoners saying, when they leave their cell. While filming it, the two Mekasas managed not to impose on us anything but the facts. No symbols are suggested. One is given to hold on the letters alone. The film is hard like a nut, and the only thing to do is crush it, without ever asking if this nit is a symbol of the universe. Compared with this hell, the treatment of the Marines as shown by Reichenbach is only a nice pastime. Mekas brothers are no longer gentle poets that we thought they were: they are two wild Indians drying scalps."

--Cahiers du Cinema, Paris.

### CASSIS

Color

4:30 min.

Sound

\$6

A small port in South of France, a lighthouse, the sea, shot from just before the sunrise until just after the sunset, all day long, frame by frame, a frame or two every few seconds or every few minutes. Made in 1966.

### NOTES ON THE CIRCUS (1966)

Color

13min.

Sound

\$15

Ringling & Bros., filmed in three sessions (three ring circus), with no post-editing of opticals, five rolls strung together as they came out of the camera. Jim Kweskin's Jug Band prepared the soundtrack. Film can also be watched with soundtrack turned off (if you're a "purist" which I'm not). - J.M.

Jonas Mekas' films are also available from the New York Filmmakers' Co-operative.

## MESSAGE UNIT

LITANY OF BREATH 6 min. Color Sound Rental \$10

Credits: Paper movie by East Bay Sharks. Film by Message Unit.

Other Distribution: Newsreel, American Documentary Films.

Poem by Berthold Brecht adapted to a paper movie or cranky. The theme is of political repression although the method of presentation is a subtle allegory.



## ANDREW MEYER

**MATCH GIRL** 25 min. Color Sound Rental \$32

Credits: featuring Vivian Kurz, Gerald Malanga, Andy Warhol; Story by Hans Christian Anderson; Songs by The Rolling Stones, Martha & the Vandellas.

First Prize, Dramatic Category, National Student Film Awards, 1966.

Prize Winner, Ann Arbor Film Festival, 1966.

Featured in Spoleto Festival of Two Worlds, 1966.

Flaherty Film Seminar, 1967.

Chicago Film Festival, 1967.

In the collection of the British Film Institute.

"The winner as the best dramatic picture is **MATCH GIRL**, by Andrew Meyer. It is a complex and adroit visualization of the fantasy experiences of an aspiring young actress done in color and with dandy musical accompaniment by the Rolling Stones. This one, with some further story values, could be stretched into a fetching full-length film." -Bosley Crowther, N.Y. TIMES, Nov. 25, 1966.

Also available from Film-Makers' Cooperative, N.Y.; Center Cinema Coop, Chicago; National Student Association-Contemporary Films.

**AN EARLY CLUE TO THE NEW DIRECTION** 28 min. 16mm B&W Sound  
Rental \$30

Credits: Featuring Joy Bang, Prescott Townsend, Rene Ricard; Music by the Unidentified Flying Objects.

First Prize, Ann Arbor Film Festival, 1967.

Featured in the International Festival of Short Films, London.

Film Theatre, 1968.

In the collection of the British Film Institute.

"The grand prize went, however, to Andrew Meyer's black-and-white **AN EARLY CLUE TO THE NEW DIRECTION**, whose virtues had nothing to do with technical polish. Mr. Meyer's film hung on dialogue, cast and plot (of a kind), clearly moving in a new direction. Its central virtue was nothing less than a superb performance by an old man, Prescott Townsend, playing a Boston roue long past his time, who charms a young girl with his "snowflake theory." -Douglas M. Davis, NATIONAL OBSERVER, 3/20/67

"Afterward, one felt that Andrew Meyer had opened a new world for 16mm cinema, one in which many kinds of excuses no longer need to be made. **AN EARLY CLUE TO THE NEW DIRECTION** - apt title - his most recent film, is unexpected, glorious, and indescribably moving, and I can't forget it." -James Stoller, VILLAGE VOICE, 7/7/66.

## BOB MIFSUD

**SCRAMBLED ACE** 16min. B&W Sound Rental \$20

I collected things in my head for a year. I filmed, taped, and edited in three intensive months ... striking while the iron was hot.

The anti, pro, Christ, hero, seeker in quest of destiny through the seven circles of limbo, in the archetypal cycle of birth, rebirth, death and metamorphosis. A cosmology.

"**SCRAMBLED ACE** is funny, fast and artful in equal proportions ... and those are the best kind!" -- Robert Nelson



THE BIRDPEOPLE 11 min. Color Sound Rental \$15

The ups and downs of breaking the breeze barrier. Getting there is all the fun; you'll see where and how much ... if you rent this film.

COMING BECOMES CAME (1969) 2-1/2 min. B&W Sound Rental \$5

Slower than a locomotive, faster than a speeding mind, leaping tall gaps between the seen and the said.

A 11 min. 16mm B&W Sound Rental \$12

An early film devoted to the "Third Realm" as created by the fusion of sound and image.

ACAPULCO COME-ON 8 min. 16mm B&W Sound Rental \$10

Three winos yeowl their cosmic love song while the angel of desire writhes on the eternal stage of yearning. A timeless bittersweet lament to the disunion of opposites and the space between.



John Milligan & Victor Moscoso

## SCIENCE FICTION COMIX

b&w 28 min sd \$50

The zany antics of the six ZAP COMIX artists Crumb, S. Clay Wilson, Moscoso, Williams, Gilbert Shelton, and Spain in an all night eating, drinking, drawing jam session. MAD COMICS Harvey Kurtzman drops in. Edited from a 10 hr video tape. Funky sound track.

## JACK MILTON

DICE 10 min. 16mm B&W Sound Rental \$10

Credits: Directed by Jack Milton. Photographed by Lou LeFort. Cast: John Bisakis.

DICE is a film of a multimedia play. It was written with specific sound and visual devices in mind. Its structure developed out of a Director's Project at St. Marks-in-the-Bowery. It was subsequently presented as part of Robert Blossom's Filmstage program at Brandeis University which is the production that was filmed.

Plays that use film, tape, light-non-literary, sensory devices - as an integral part of their structure are difficult to translate into a printed literary form such as is used for conventional dialogue theatre. I look forward to an immediate sensory theatre and offer this film as a step toward that goal.



## ED MONTGOMERY

SUPERNOVA (LAUGHTER) 3 min. 16mm Color Sound Rental \$4

The grasshopper fiddles as the world burns.

"Super far out - super good." - Anonymous student.

BLOATINGLOATING 4-1/2 min. 16mm Color Sound Rental \$5

Carol Jenkin as the pregnant lady. Richard Jenkin, guitar.

A woman sitting in her afternoon house - she knows something I don't.

"Not enough happened cinematically." - Another anonymous student.

## RALPH MORENO

WR  
7/72

### THE SUN AND THE WIND

40 min. B/W Sound Rental \$60

The regenerative effects of nature on man.

Credits: The Man... Michael Braide,  
The Girl from the horse-rental station  
...Iana Kiri Moreno, Music...  
George Sakellariou, Sound...  
Catherine Moreno, Photography and  
editing... Ralph Moreno.



## GEER MORTON

THE CROSSING 9 min. B&W Sound Rental \$9

Credits: A Fat Rabbit Film; made by Geer Morton; photography by Ed Long, Geer Morton, and William Peltz; music by Vince Pebbles.

The film is about several different points of view of a railroad crossing in a black ghetto in Jackson, Mississippi, including that of a passing white motorist and the people who live there. The film was shot by the photographers as an extra-curricular activity while they were involved with Southern Media program, a small, film-training program for the Southern black community.

## DAVID MOSEN

OF THE I SING & SECRETS FROM ONE 8 min. Color Sound Rental \$10

My sound films are among the few free form experimental films produced at San Francisco State College and chosen for screening at Film Finals. No value judgment intended. -D. M.



## LARRY MOYER

THE MOVING FINGER 90 min. B&W Sound 16mm Rental \$96

Credits: Produced and directed by Larry Moyer, starring: Lionel Stander.

Best Director, San Francisco Film Festival, 1963.

"Its spirit is that of the incisive, uncompromising wits of the day ... pictures Greenwich Village relentlessly and with considerable humor ... A comic vitality all its own."

--Paine Knickerbocker, S.F. Chronicle

"A wildly hilarious satire on contemporary mores. The picture violates every convention of commercial cinema ... involves a fantastic web of conspirators, connivers, hipsters, beats, artists, creeps, freaks, junkies, pillheads... the statement is so strong, so violent and truthful that the viewer would sob were he not busy laughing so hard." --Stan Russell -

L. A. Free Press

THE PEKING OPERA - MOUNT YENTANGSHAN DANCE OF THE WARRIORS 45 min.

16mm Color Sound Rental \$45

Credits: Directed by: Tzen Fan; Produced by: The Peking Film Studio, People's Republic of China.

"An actual performance filmed at the famous Peking Opera ... highly developed, sophisticated dance and music ... a sense of the centuries ..." --Silber, The Guardian

FORBIDDEN JOURNEY 40 min. B&W Silent 16mm Rental \$45

Credits: Producer-Cameraman, Larry Moyer.

An intimate look into the lives of the 750 million people of China - at home - at work - at play - by the first American filmmaker to be invited to the People's Republic of China. This film is a revealing documentary on what still remains for most Americans a mysterious, exotic...and forbidden land.

## GERALD MURPHY

LONDON EXPRESS (Title not on film) 10 min. Color Sound optical 16mm

Rental \$10.00

A frantic and expressionistic view of London, England during the fall of 1968. A single frame sequence shot from the post office tower and the guard change at Buckingham Palace are included.

UP YOUR MASS 13 min. B&W Sound optical 16mm Rental \$16.25

Credits: Gerald Murphy and Ron Dow

A fey comedy of the celebration of the sacred mass. Filmed upon a famous landmark in San Francisco, a stoic priest conducts the ceremonies and is helped by a not too keen altar boy and a somewhat unwilling chicken! Climaxed by the receiving of communion by four ravenous children.



PT 2 WID indefinitely 4/74

ron nameth

THE GUNA REALS (part 1) of a feature length

45 min color & B/W sound rental: \$60.00

the "GUNAS" are the 3 qualities of life expressed in eastern indian philosophy.

the film is an attempt to encompass and convey as pure experience where "we" have been, where "we" are now, and where "we" might be.

PART 1 - Begins at the beginning and proceeds to the middle of "where we are now."

The VIN SIDE OF (●) The "DARK" SIDE  
The film was not constructed from preconceived ideas but "grew" out of experiences and conjunctions which occurred spontaneously during its making. Only after its completion was there an understanding of what it was.

THE GUNA REALS (PART 2)

65 min color & B/W sound rental \$90.00

continuation of part 1. Proceeds from the middle of "where we are now" to "where we might be." The YANG SIDE OF (●) "LIGHT" side, if you will. Part 1 & 2 are meant to be seen together, for then they are balanced, and equal. If someone asked me "which film of yours should I see if I want to just see just one of them?" perhaps I would answer "This one" because it contains something of everything that's gone before it.

So: what else can I say that would give you an idea of what is contained in these films? That it has: electric imagery, simple documents, won many awards, etc. etc?  
also includes the film L's G.A.

WID indefinitely 4/74

ron nameth

Warhol's Exploding Plastic Inevitable

20 min color & B/W sound rental \$30.00

"watching the film is like dancing in a strobe room: Time stops, Motion retards, your body seems separate from your mind. Your eyes are riveted to the screen. The screen bleeds onto the walls, the seats. Flackbursts of fiery color explode over ghostlike black and white negatives. Staccato strobeguns stitch galaxies of silver fish over slow motion stop motion close-ups of the ecstatic dancers

— Gene Youngblood. "Expanded Cinema"

Awards: Independent Film-makers Fest 1968

Univ of Calif Cent. Exp. Film Fest. 1968

Yale Film Fest, 1968

Invitational Screenings: Internat'l Film Week

Nat. Film Theater

London 1968

Tours Fest, France 1968

Royal Film Archive

Belgium, 1968

Melbourne Fest, Australia 1969

Kracow Fest, Poland 1968

West German Nat. T.V., 1968

ron nameth sound by Mike Lytle

11:22 11 1/2 min color sound rental \$18

O, the last trumpet, loud with strangely strident brass

The Silences through which the Worlds and Angels pass: O stands for OMEGA

His eyes' deep velvet glow.

• We have found it again. What?

Time without end. 'Tis the Ocean gone for a walk with the Sun.

Most of the images for 11:22 were electronically constructed from mixed pure sound sources, generated into images. The sound track is cyclic rhythms of pure sounds which increase in intensity till they become one.

Award from Chicago Int'l Film Fest 1970

ron nameth

ART'S FILM

30 min. B/W Sound rental \$45

photographer Art Sinsabaugh sets up his 16" x 20" view camera in the New Hampshire woods to photograph a group of people nude in the landscape. Relationships of people to each other, to the photographer and to the land. Natural, honest & direct.

A group encounter.  
at the beginning: shy, reserved, unsure.  
for many: the first time nude with many.  
Who am I? What am I? How am I?  
sometimes you feel even embarrassed for them.

After a full day together: Loose, easy, free  
At the end "It's hard to put clothes on again  
"It's un-natural."

ron nameth recorded sound: Jaap Speck

MUSICIRCUS 12 min color sound rent \$18

An event brought together by John Cage music-sound, life in the round.

with creative contributions from Ben Johnston, Lejaren Hiller, Sal Martirano, Mike Holloway, Herbert Brun, Gordon Mumma, David Tudor, Josie de Olivera, Tony Zamora Toshi Ichihyanagi, Claude kipnis, Norma Marder, Bernard Rands, Geo. Newton, Ken Gaburo, Childs, Maderna, Santoro and "others present in spirit." Mr. Cage notes:

"You'll hear all the music at once. You won't be able to hear a thing, You'll be able to hear everything. It will be a stand-up, eat-in, music-out, freak-down."



ron nameth

UPPER U.S. 20min B/W sound rental \$30.00

a look at and into sculptor Steve Auslander as himself, El Gonad; Momser Von Sheisskopf. Made before Dr. Strangelove, but very much the same feelings and black humor, yet not without compassion. During its run at the Black Gate Theater, NYC, it was described as "War games between the master builder and his dolls."

Winner of an award for Outstanding Film Kent Film Festival, 1965

Richard Myers said "I felt the film to be the warmest and most intimate personality at the festival, and am happy to have seen it."



STEVE NEILL

ARTHUR 10 min. Color Sound Rental \$10

Credits: Produced, written and directed by Steve Neill. Starring Mike Bossier.

This film takes place in the future, in any world or any place. But this film does not deal with machine ownership of man but of man trying to own other men. Mike Bossier plays the part of a young man who tries to fight for individualism in this 1984 type of society ruled by Arthur. The film is very colorful and exciting with music of Beaver and Croust, and of Gregory Ligetti.

ron nameth w/Bill Wegman sound: Mike Lytle

GRIND 6min B/W sound rental \$9.00

actions & textures: an operation

equipment: garbage disposal

material for disposal: timex watch, Love letters, metal lids, feathers, marbles, onion Vaginal diaphragm and ointment, Athletes foot powder, Birds from a McDonalds bag.

William Wegman's mind, 1967

Its B/W but mostly GRAY. If it proves to be too much, you might want to balance it with the film 11:22 or Jon Jost's FLOWER or Kurt Heyl's LYEH TRUK or Tom Dewitts and Scott Bartlett's OFF/ON or anything else you know of.

ron nameth

THE ALPHABET 10min color sound rental \$15

'A' to 'Z' not dull and dead, but found in the living everyday landscape.

A kinetic alphabet, so that children kids could have fun with it.

A b C d e f g h i j k l m n o p q r s t u v w



W D



## WERNER NEKES

### SCHWARZHUHNBRAUNHUHNSCHARTZHUHNWEISSHUHNROTHHUHNWEISS ODER PUT-PUTT

10 min. Color Sound Rental \$15

Other distribution: London Coop, Hamburg Coop, Cinemaindependente Italia.

Title: blackchickenbrownchickenblackchickenwhitechickenredchickenwhite or put-putt (put-pick, putt-dead).

Model for the development of the action of the light:

put put put put put  
put put put  
put put put put put  
putt  
putt putt  
putt putt  
putt

II. being used as the expression of movement: a chicken.

III. collage of music out of 200 different beginnings and ends of compositions.

Festivals: Knokke/Student film Mannheim/Oberhausen/London Short Film week / Stuttgarter Filmtage/Palermo sesta settimana internazionale/Internationale Filmwoche Mannheim/Munchen European filmmaker/Hamburger Filmschau...

Copies are owned by: Cinematheque Royale de Belgique; Internationales; Österreichisches Film-museum; Institut für Jugendbildung Dornberg.

Screenings: Paris, Hamburg, London, Brussel, Wien, New York, Köln, Florenz, Rom, Odense, Mailand Munchen, Amsterdam... Los Angeles...

Prizes: International film prize Brasilia.

Germany Bambi for all my films (about 30) 1968 as the best films in art.

Werner Nekes founded Hamburg Cooperative in 1967, Hamburger Filmschau since 1967 (all films entered are screened, no prizes), leading a cinema "Prokinoff" for independent films in Hamburg. Is teaching in Hochschule für Bildende Künste on film.

## WERNER NEKES AND DORE O.

JUM-JUM 10 min. Color Sound Rental \$15

Other Distribution: See above film.

Dimensions of movement:

1. swinging movement
2. changes of light
3. constellations of persons and objects

Materials:

1. fixed camera
2. destruction of emulsion

3. turning of pictures

Esthetic organisation:

1. polyrhythmic
2. rhythmic monotony
3. aleatoric within the sequels of cadres
4. succession of sound complexes

## WERNER NEKES AND BAZON BROCK

DAS SEMINAR 31 min. B&W Sound Rental \$31

Other Distribution: See above films

A social document:

- A. history lesson  
contraction of time at a spatial fixed point
- B. literature lesson  
sum of passion
- C. "One should begin at the beginning once more."  
Falsification of a statement in a pornographic style.



# GUNVOR NELSON

from MY NAME IS OONA

**SCHMEERGUNTZ** 15 min. 16mm B&W  
Sound Rental \$15

By Gunvor Nelson and Dorothy Wiley  
First Prize Ann Arbor Film Festival  
Prize Kent University Film Festival  
Prize Chicago Art Institute Film Festival

"SCHMEERGUNTZ is one long raucous belch in the face of the American Home. A society which hides its animal functions beneath a shiny public surface deserves to have such films as SCHMEERGUNTZ shown everywhere - in every PTA, every Rotary Club, every club in the land. For it is brash enough, brazen enough and funny enough to purge the soul of every harried American married woman."

-Ernest Callenbach, FILM QUARTERLY



**FOG PUMAS** 25 min. 16 mm Color Sound Rental \$25

By Gunvor Nelson and Dorothy Wiley

Awards: Prize at Belgian International Film Festival, Knokke Le Zoute, 1968. Shown at International Short Film Week, 1968 (British Film Institute). Shown at Oberhausen International Film Festival.

Collections: Museum of Modern Art, New York; Belgian Film Archives, Brussels.

FOG PUMAS is an updating of surrealism. It really teases the viewer because you know something is happening, but you don't know what it is. Some of the carefully composed shots are just long enough to allow involvement, and others just quick enough to be concerned with abstract graphics. The sound track has the admirable quality of being an integral part of the film."

-Don Lloyd

**MY NAME IS OONA** 10min 16mm B&W Sound Rental \$10

Shown at Oberhausen Festival, 1970. Sold to French TV.

"The film does not slip, lose its grip, falter or preach. It is magic, totally, it is deep and powerful. It strikes chords in the human Hall of Memories. In essence it is one of the first filmic masterpieces of the new wave films."

-Larry Jordan

"But the revelation of the program is Gunvor Nelson, true poetress of the visual cinema. 'MY NAME IS OONA' captures in haunting, intensely lyrical images, fragments of the coming to consciousness of a child girl. A series of extremely brief flashes of her moving through night-lit space or woods in sensuous negative, separated by rapid fades into blackness, burst upon us like sweet firework clusters, caught by a beautifully fluid camera. Staccato shots of playful, ultimately almost erotic contact with a friend, are followed by the girl, in flowing garment, riding atop a horse along an indistinct landscape, much like a fairy-tale princess, with a late sun only partially outlining her and the animal in silvery filigree against the encroaching darkness; one of the most perfect recent examples of poetic cinema. Throughout the entire film, the girl, compulsively and as if in awe, repeats her name, until it becomes a magic incantation of self-realization."

-Amos Vogel  
The Village Voice



**KIRSA NICHOLINA** 16 min 16mm Color Sound Rental \$20

Credits: Parents, David & Ellis Woeller; Music, David Woeller.

Awards: Diplomate — Oberhausen Festival, 1970; Diplomate — Der Jugend

Filmothek, Oberhausen; Purchased for Finnish T.V. 1970.

"That Gunvor Nelson is indeed one of the most gifted of our poetic film humanists is revealed in 'KIRSA NICHOLINA,' her masterpiece. This deceptively simple film of a child being born to a Woodstock couple in their home is an almost classic manifesto of the new sensibility, a proud affirmation of man amidst technology, genocide, and ecological destruction. Birth is presented not as an antiseptic, "medical" experience (the usual birth film focuses on an anonymous vagina appropriately surrounded by a white shroud) but as a living-through of a primitive mystery, a spiritual celebration, a rite of passage. True to the new sensibility, it does not aggressively proselytize but conveys its ideology by force of example. With husband and friends quietly present, the strikingly pretty young woman, in fetching terrycloth and red socks, is practically nude throughout; her whole body is seen at times, and for once the continuity between lovepartner and birthgiver is maintained; she remains "erotic." We never once forget that she is a woman and that the new life came from sexual desire.

The desperate romanticism of the new consciousness—a challenge to dehumanization—reveals itself in the foolhardy willingness of these people to undergo the undeniable risk of a home delivery (though an apparently medically trained person is present); and by their cool, "accepting" attitude of man as part of nature — the pantheism of the modern atheists. Thus she is not drugged, but fully conscious, and following the birth, experiences joy instead of drugged exhaustion; there is so little pain as to throw into doubt the necessity of centuries of female suffering; and instead of "specialists" coping with a "problem," we witness human beings undergoing a basic human experience within the continuity provided by conjugal home and bed.

Quiet guitar music (composed by the father) accompanies the strangely poetic, tactile images, unobtrusively observed by a detached, yet humanist camera; no avant-garde pyrotechnics interfere with the intentional simplicity of the statement. As the baby, still half in the mother's body, begins to emerge, she lovingly, smilingly takes his hand into her own and holds it in an infinitely tender gesture, impossible of fulfillment in a hospital delivery because of drugs and antiseptic precautions. Perhaps, indeed, life must be lived forward as an open-ended adventure and "security" cast to the winds if we want to become human."

—Amos Vogel, *The Village Voice*

from KIRSA NICHOLINA



**FIVE ARTISTS BILLBOBBILLBILLBOB** 70 min 16mm color sound Rental \$70

Bill Wiley

Bob Nelson

Bill Allan

Bill Geis

Bob Hudson

By Dorothy Wiley and Gunvor Nelson

This film of five (Marin County, Calif.) painters, sculptors, and filmmakers is a personal look at the lives of these close friends at home with their families, at work in the studio, teaching, fishing, drawing together, at parties, openings etc. The sound track is a collage of comments and music by the artists mixed with personal impressions by friends and acquaintances.

"FIVE ARTISTS" is the most beautiful and moving film on artists that I have ever seen. —Joseph Raffael

"Disturbing." — Bob Nelson

"I just love looking at my friends on film." — Dorothy Wiley

"I hate the idea of the film and I never want to see it." — Sue Allan

"Our part was the best." — Cornelia Hudson

"Have you ever thought about perambulators? Well, I always thought people shouldn't push other people around." — Bill Geis

"I had to be 35 years old before I realized I was leaving my childhood." — Bill Allan



## ROBERT NELSON

PLASTIC HAIRCUT (1963) 15 min. B&W Sound Rental \$15

Mime R. G. Davis and actress Judy Goldhaft participate in bizarre absurd settings created by painter William Wiley and sculptor Robert Hudson. Steve Reich's sound montage precedes a highly informative interview between R. G. Davis and R. Nelson.

THICK PUCKER (1965) 11 min. B&W Sound Rental \$12

Sound track by Steve Reich.

Rapid cutting and explosive action filmed in the streets of San Francisco. The sound track is a musical montage of city sounds taped while filming.

wo 5/75

OILEY PELOSO THE PUMPH MAN (1965) 15 min. B&W Sound Rental \$15

Naked girls swinging on a rope, uniformed Negro teenagers and an automatic gun machine are recurring visual units of this film.

OH DEM WATERMELONS (1965) 12 min. Sound Color Rental \$15

Sound track by Steve Reich.

This film originally was shown as a part of the San Francisco Mime Troupe's production "A Minstrel Show."

"Robert Nelson's marvelously effective short movie literally bursts from the screen in blazing color to lampoon the most derisive negro stereotype in the book -- the watermelon."  
--San Francisco Examiner

CONFESSIONS OF A BLACK MOTHER SUCCUBA (1965) 16 min. B&W Sound Rental \$16

Violence, sex and TV commercials are recurrent themes.

"I'd imagine CONFESSIONS could cause some kind of riot, in fact, if you show it in Austin."  
--Film Quarterly

THE AWFUL BACKLASH (1967) 14 min. B&W Sound Rental \$15

By Robert Nelson and William Allen.

"The seemingly endless tugging at loops and knots involves the viewer in an almost physical sense."  
--Notes from The Garage Door

SUPERSPREAD (1967) 12:30 min. Color Sound Rental \$15

Original sound track made especially for this film by The Grateful Dead.

"Often simultaneous juxtaposition of several images on the screen would be used to bombard the eye with impressions quicker than one could absorb."  
--Notes from The Garage Door

THE OFF-HANDED JAPE (1967) 9 min. Color Sound Rental \$10

Dr. Otis Bird and Butch Babad, at the bidding of Robert Nelson and William Wiley, off screen, demonstrate many common japes.

"This film can be of immeasurable aid to would-be actors who are weak in the jape."  
--W.W.



GRATEFUL DEAD (1967) 7:30 min. Color Sound Rental \$15

"It plays loose, swirling visually like an underwater dream occasionally blurring into polarizations, chopping or speeding up the action with cuts and loops so that the Grateful Dead become animated cartoon characters." --Variety

PENNY BRIGHT AND JIMMY WITHERSPOON (1967) 3 min. Color Rental \$5

"Hypnotic." --Daily Gator

WO 5/15

HOT LEATHERETTE (1967) 5:30 min. B&W Sound Rental \$6

A kinetic film sketch designed to involve the viewers' muscles.

The rocky seaside cliffs near Stinson Beach, California, hold the wrecked carcass of a '52 pickup that is a rusting monument to HOT LEATHERETTE.

HALF OPEN AND LUMPY (1967) 2:30 min. Color Sound Rental \$4

Original sound track by Tweedy Brothers.

A fast montage movie.

WO 5/15

THE GREAT BLONDINO (1967) 42 min. Color Sound Rental \$50

by Robert Nelson and William Wiley.

"BLONDINO uses the fame of the 19th century tight-rope walker to speak about the level of risk at which we all live and the foolish beauty of life on the brink when we confront that risk. It all has a strange pre-Raphaelite quality, BLONDINO pushing a wheelbarrow into intricate backgrounds that suggest pictures by Dante Gabriele Rossetti."

--The Stanford Daily

BLONDINO PREVIEW (1967) 3 min. Color Sound Rental \$5

By Robert Nelson and William Wiley.

A short humorous film presenting all the people who worked on THE GREAT BLONDINO.

WO 5/15

WAR IS HELL (1968) 29 min. B&W Sound Rental \$40

By Robert Nelson and William Allan.

Made in cooperation with KQED-TV San Francisco.

"WAR IS HELL is such a delicate blending of cinematic cliches, extremely realistic views of war (the effects on the individuals), and vaudeville blackouts, that I still can not understand how they have managed to make it work and work so well." --(from a letter received by a TV station that showed WAR IS HELL).

BLEU SHUT (30 MINUTES) (1970) 33 min. Color Sound Rental \$50

"Nelson's extraordinary new film BLEU SHUT is a comic statement on the absurdities of the bourgeois pursuit of pleasure. The film's impressive prismatic style has remarkable depth and is engaging on all levels." --San Francisco Examiner

"...Those parts in BLEU SHUT are sharp and clear, expanding and extending independent cinema beyond the familiar seductiveness of playful or outrageous images. The "underground" film scene is currently alive and making waves." --Darrell Forney, West Art, 3/20/70

"Though nobody could quite recall any prior instance of pornography in the eight years to date of the film festival at New York's Lincoln Center, an authentic sample was finally offered by Robert Nelson's BLEU SHUT. Shown was actual intercourse ..."

--Robert J. Landry, Variety, 9/23/70



WD 5/75

R.I.P. (1970) 24 min. Color Sound Rental \$30

Anyone who reads film descriptions deserves to know the surprise ending: A car is ripped in half. The first 20 minutes is a preparation for the moment when the car finally "Rests in Pieces."

KING DAVID (1970) 16 min. Color Sound Rental \$30

By Robert Nelson and William Henderson.

"Henderson and I filmed KING DAVID at South Park in San Francisco. The film is a documentary style record of KING DAVID and of what took place before we found him." --R.N.

Film packages at discount prices are also available in the place of individual film rentals.

Robert Nelson Package #1:

PLASTIC HAIRCUT  
THICK PUCKER  
SUPERSPREAD  
THE OFF-HAND JARE  
BLONDINO PREVIEW

Running time: 51 minutes  
Discount price: \$50  
You Save: \$6

Robert Nelson Package #2:

OH DEM WATERMELONS  
OILEY PELOSO THE PUMPH MAN  
PENNY BRIGHT AND JIMMY  
WITHERSPOON  
THE AWFUL BACKLASH  
THE GRATEFUL DEAD

Running time: 50-1/2 min.  
Discount Price: \$59  
You Save: \$6

Robert Nelson Package #3:

THE GREAT BLONDINO

Running time: 42 minutes  
Rental price: \$50

Robert Nelson Package #4:

CONFESSIONS OF A  
BLACK MOTHER SUCCUBA  
HOT LEATHERETTE  
HALF OPEN AND LUMPY  
WAR IS HELL

Running time: 52 minutes  
Discount price: \$60  
You save: \$6

withdrawing  
5/75

← print #3

## S.F. NEWSREEL

BLACK PANTHER (OFF THE PIG) 15 min. B&W Sound Rental \$20

Credits: S. F. Newsreel

The Black Panther Party is training itself, in struggle, for struggle. Interviews with Huey P. Newton and Eldridge Cleaver. Bobby Seale lays out the Ten-Point Program of the Panthers.



## HARRY NOLLER

ARCHETONAL CONTRACTIONS (1965) 5 min. 16mm Sound Rental \$5

Credits: Collage, Jed & Ann Irwin. Music: Lennie Tristano.

See also RON FINNE AND HARRY NOLLER.

## ANDREW NOREN

THE WIND VARIATIONS 3 min. Color Silent 16 fps only Rental \$20

## CONSTANTINE NICHOLS AND HANS HALBERSTADT

60 SECOND DELAY 7 min. B&W Sound Rental \$7

Credits: Music by Orion; Recording by Jameson Goldner.

The sensations of skydiving are suggested through the use of editing techniques and slow motion photography. Rhythmic patterns in the cutting convey the sensual pleasure of climax in one of its other than sexual forms.

## PATRICIA OBERHAUS

THE STORE ON TELEGRAPH 18 min. Color Sound Rental \$25

Credits: All the people of the Ave. at their most beautiful.

We opened the store -- as a joke -- a put-on, to ire the money grabbers -- on Telegraph. The first light shows happened in the store window (pre Dog & Fillmore). The film was made the last day of the Store in our care, as it was its most beautiful that last day. But it had become a lot of work and our heads were needing a rest. The sound track is taken from our ol' juke box and has the ol' 78's -- Pine Top Smith Boogie, Blind Boy Fuller, Jimmy Yancy, etc.

## VAUGHN OBERN

PURPLE HEART 1 min. Color Sound Rental \$3

A powerful anti-war film made as a television spot-announcement. Its controversial nature frightened network executives from actually showing it on the air. Meanwhile, it has won numerous awards at major film festivals.

HEY, MAMA 18 min. B&W Sound Rental \$20

A candid, completely uninhibited look at the negro urban sub-culture in Venice, California; considered by many critics to be the best film produced to date on the black ghetto. Winner of innumerable awards. Suggested for mature audiences.



SNATCHES 10 min. Color Sound Rental \$10

Produced on assignment for 20th Century-Fox Studios this film was to serve as a promotional documentary for Noel Black's feature: COVER ME, BABE. Instead Obern produced a biting documentary insight into the creatively sterile conditions under which major studio features are made. Ironically, the feature was shelved after only a one-week release while this short went on to win critical acclaim at several major film festivals.

AN AESTHETIC QUALITY 4 min. Color Sound Rental \$5

"...the camera wanders around an apartment filled with an incredible amount of Nazi memorabilia...the effect is almost as sickening as a piece of authentic concentration camp footage."

--L. A. TIMES

EIGHT 7 min. B&W Sound Rental \$5

A suspiciously lecherous looking man is seen driving around in his car, checking out various groups of young boys at play. Finally, he comes upon two boys playing soldier. As he slowly drives past them, they shoot him with their toy rifles. The man suddenly slumps motionless over his steering wheel, and his car slows to a stop. Terrified, the boys drop their rifles and run for home. At that point, the man sits up, checks off number eight on his scratch pad, and happily drives away, revealing the sticker on the rear bumper of his car: NO MORE WAR TOYS!

FRIDAY 8 min. 16mm Color Sound Rental \$10 Sale Price \$100\*

\*100 for non-theatrical purchasers only.

A lyrical film which studies the early mood of the June 23, 1967 peace march in Los Angeles. Dealing with the march before the police riot, it includes a view of the crowds, the marching, the waiting police, Dr. Spock, Rap Brown, and Cassius Clay.

Sound track by Country Joe and the Fish.

Also available from Creative Film Society, Van Nuys, California.

## NOBUHIKO OHBAYASHI

CONFESSION 75 min. Color Sound Rental \$85

CONFESSION is a romantic film. It centers around a group of young people, including several filmmakers, at a town on Japan's Inland Sea. The technique is crisp (Ohbayashi makes television commercials for a living) and the structure is non-linear, and for the most part, non-narrative. We watch developments in the relationships of the people in the film, and a sense of past and future. There is depth but there is no plot structure.

A wide variety of influences and references are evident. The romantic quality of the film has a strong French flavor, in fact the introduction mentions Alain Resnais. There are obvious references to American western and silent film characters, and to Japanese sources such as Kabuki theater. Portions of Ohbayashi's TV commercials also appear in the film. CONFESSION remains unmistakably Japanese however, especially in so much as this wide variety (a bombardment) of different influences is reflective of the situation in Japan today.

The film is on two reels, which the filmmaker regards as being similar to the two sides of an LP record. The audience may flip a coin or otherwise choose which side they will see first. --Ken DeRoux



## EMIKO OMORI

THE SPACE BETWEEN 7 min. 16mm B&W Sound Rental \$10

Sometime, unseen in the night, it landed,  
nestled in the earth and grew . . .  
circular portals provide a graceful frame  
for the rounded hills; scalloped roof  
sends moving lines across the arches of  
its shape; striped shadows creep along  
the polished earth-red floor . . . . .  
Impressions of the Marin County Civic  
Center designed by Frank Lloyd Wright.

Accepted for showing at 1968 S. F. Film Festival.

## EMIKO OMORI AND JOSHUA SMITH

SCULPTURE 3 min. 16mm Color Sound Rental \$5

A glint of light and off it soars;  
freed from its pedestal, the  
aluminum sculpture moves and dances in  
the night.

Award at 1968 S. F. Film Festival.

## MYRON ORT

"OM" PART III 24fps 4-1/2 min. Color Silent Rental \$6.00

Looking back with cosmic perspective in eternity. Eternity can be a moment.

"OM" PART IV or "OMMO" 24fps 8-1/2 min. Color Silent Rental \$10.00

A guided A-structural occurrence in cortical projection space. Ancient jungle web  
transcendental visions. Sustained complex polyrhythmic singing. Watch as you will, but  
please listen. -M. O.

## EDGAR OSTERBERGER

DER TOD DES DR. ANTONIO DURCH DIE RENAISSANCE DER GEISTIGE GESELLSCHAFT  
6 min. B&W Sound Rental \$6

## ED PACIO

JOHN 3 min. Color Sound Rental \$5

John is a rush of relief, or  
a rush for release, or  
the re-birth of John's existence, or  
just a damn good rush!



HAIRDRYER 5 min. Color Sound Rental \$5

New York of course!

A sneak peek of a soda jerkin' mama's flight from reality.

The first and hopefully the last of a series of personal portraits of the female image.

ITELLYAWHAT YADO 17 min. Color Sound Rental \$20

ITELLYAWHAT YADO was conceived in Hawaii while I was on independent study with the San Francisco Art Institute. The title is a slang expression widely used by the local people of Hawaii. The film itself reflects the attitudes of the native Hawaiians and the youth culture, towards that of the tourist industry and the media orientated upper middle class U. S. citizen. I was emotionally moved by the attitudes of the social cultures towards each other. This doesn't just apply to Hawaii but also much of the political turmoil taking place in America. Kokua Kalama, a group formed for the protection of local residents in Kalama Valley, was born when the Honolulu City Council voted to rezone the Kalama Valley and convert it from farmland and unrestricted residential area, into a resort and residential area for 30,000 upper income families.

Until the rezoning, the valley was home for fifteen families living in 'Hawaiian style', fathers, mothers, grandparents, and 'plenty' children.

The subdivision that's planned for the Kalama Valley is in part a response to the growing housing problem in Hawaii - 80 percent of all the people living in Hawaii cannot afford to build a house, but yet homes are going to be built - who's going in these homes? Facts show that 65 percent of all the people that came from the mainland last year were in managerial, technical or professional occupations. These are the people for whom the homes are being built and these are the people who will inherit Hawaii's future, while local people are forced into housing projects in town. The visuals of the 'left' and the dialogue of the 'right' during the second half of the film is played to such extreme that both the left and right must laugh at what they're played up to be. The end result is a 17 minute politico-socio-economic ecology documentary, the first half dealing with the present state of our environment of which Hawaii is a prime example and the second half dealing with the political image of the environment and included as part of the culture. A segment of environmental media artist Otto Piene with his helium inflated polyethelene tubing sky sculptures.

## m.j. pAGGIE

"Quietus" (1970)

B & W \* 16mm \* 17min.\* sd \* \$24 \* sale \$200

"Quietus is a symbolic examination of the artist's role in society and the role of society (the audience) in art. Good camera work and an original score by Ray Rideout."

--T.S. Tillotson, New Rhetoric Advisory

"Paggie knew what it was supposed to be doing, so when he made it, it was damn good"

--Berkeley Tribe

"I didn't understand it."

--London Times Reviewer

Shown at the Biennale de Art in Venice, Italy by the U. S. Govern. and included in the "Apocalypse" film package.

RENT THIS FILM - MJP.





## Films by FRED PADULA

# EPHESUS

24 min. 16mm B&W Sound Rental \$25.

Sunday night service at the Ephesian Church of God in Christ, Berkeley, California, where Elder Cleveland unwinds a roof-shaking soul-quaking "Praise-God" sermon and Brother Hawkins and the choir (before they were the EDWIN HAWKINS SINGERS) lay down their non-stop gospel-rock holy-soul sound, with twin Hammond organs and a lot of help from everyone else, dancing, clapping, testifying and talking in tongues in one last Sunday-night delirium of Black America we may never see again. The church has since been torn down.

Harold Zellerbach Award, San Francisco International Film Festival. First prize, Foothill College International Independent Film Makers' Festival (Documentary Films). Invited to be shown: Flaherty Film Seminar, Popoli Ethnological Film Festival, Chicago, Tours, Melbourne, and New York Film Festivals.



## ARTIST SPEAKS

7 min. 16mm B&W Sound Rental \$8.

Interview with local artist William Kaiserling Jr. (film maker Jerry Mueller) who speaks of his philosophy and shows his work. A satire on both the typical television interview and that contemporary artist whose creations, methods and philosophy may or may not be nonsense. A serio/comic expression of the trouble many of us have in deciding whether much current art is serious or only a "put-on".

## LITTLE JESUS (HIPPIY HILL)

15 min. 16mm B&W Sound Rental \$20.

Beautiful people making vibrations with super-contemporary musical artifacts blended with aromatic-anaesthetizing gas masks dispensing Cannabis sativa producing arrogance of moral grandeur submerged within herds of small children and pet dogs.

## ANTHOLOGY of BOATS

5 min. 16mm B&W Sound Rental \$6.

A comic document of a San Francisco State College Art Department design class which takes its homemade cardboard boats and attempts to float them in the campus swimming pool in the presence of some bewildered United States Navy Officials.

## TWO PHOTOGRAPHERS: Wynn Bullock & Imogen Cunningham

29 min. 16mm B&W Sound Rental \$25.

This film is a dialogue between these two internationally known photographers. We see their work and hear them discuss their backgrounds, their feelings about today, their personal philosophies, and their work. Above all, we get to know them personally in their own environments.

All films are available for purchase through the filmmaker, 47 Shell Road, Mill Valley, CA 94941. 415 388-3649.



## TOM PALAZZOLO



HE

color/8 minutes/op.sd./\$10.00

Some of the myth-heroes, folk personalities and super-stars who have appeared in some of my past films pulsate to the rhythms of Jerry Lee Lewis, Sam the Sham, and Bee Bumble and the Stingers.

The nude beach scene done in 5 below weather was the first film in Chicago to exploit the beauties of the male body (and was for a time censored here.) The hand-stand on an iceberg usually brings the house down. Audiences should decide for themselves if the nudity in the film justifies itself.

"Lots of fun with all kinds of people." Scott Bartlett

Sheldon Renan liked it.

O

color/12 minutes/op.sd. \$15.00

O refers to the center point in the picture frame around which people and objects revolve. There are no static images in the film. The film divides into two parts; figure dominates ground, second half; ground dominates figure. Other theories normally associated with painting are used such as theories of unity within variety (images repeated with variations in size and color.) Much of the film is improvised and double exposed in the camera and structured in the editing stage. The mood develops from comic eroticism to one of disorientation, fear and anxiety.

1st Prize Bellevue Film Festival  
"makes the most surprising beauties of movement" - Ernest Callenbach

## CAMPAIGN

color/12 minutes/op.sd./\$15.00

CAMPAIGN uses the neo-Roman architecture of Chicago (Coliseum, Amphitheater and Elks Temple) to build an atmosphere of institutional calm, beauty and strength. The benevolent despot, played by Mayor Daley, seen in the film crowned with a green hard hat, staves off the attempted coup of his regime by militant anarchists mistakenly publicized by the press and T.V. as a protest against the war and the Democratic Convention. Filmed in the streets of Chicago during the '68 Convention under actual combat conditions.

"The macing scene will take your breath away." Hubert Humphrey

## YOUR ASTRONAUTS

color/8 minutes/op.sd./\$10.00

A documentary fantasy of the ticker tape welcome given by Chicago to the first men on the moon, (Apollo 13) cut in the classic metric style so dear to TV watchers-this film avoids any reference to reality so as not to offend white audiences. In the crowd you will no doubt recognize many of the warm human types that have made our nation great- the backbone of America, so to speak. White audiences will thrill to the heroic slow-motion shot of the astronauts gliding down State St. surrounded by 400 secret service men.

## THE BRIDE STRIPPED BARE

color/12 minutes/op.sd./\$15.00

The unveiling of Chicago's 5 story Picasso by Mayor Daley and the city fathers (and mothers). Symbolically the event was a marriage of the virgin Art to Politics. His honor winds up the event by publicly raping the statue. The film includes a beautiful 6'8 nude blonde, Mayor Daley caught with his finger stuck in his ear, and the filmmaker treed by the police, and finally a breathtaking coda, Chicago's final tribute to Picasso and his statue.

Prizes: Ann Arbor and tour

## AMERICA'S IN REAL TROUBLE

color/15 minutes/op.sd./\$20.00

A patriotic film with music and sound by some of the great unknowns of the past. Lots of overtones, undercurrents, inuendoes, visual similes, counterpoint, puns and counterpunal movement. Filmed in Chicago, it covers several years of parades and civic events. If you're not moved by this film there's no hope for you.

Collection: Museum of Modern Art  
Invited to Commie Film Festival-  
Leipzig, East Germany

"A stirring slice of raw Americana. I haven't been so moved since Leni Riefenstahl retired from showbiz."  
John Heinz



## BRAD PEARSON

"ALPHA" 5 min. Color Sound Rental \$6

"Alpha" is about the forces in the modern world that drive man to despair. -to the Alpha point - a level of consciousness where decision must be made to either continue, stop... or change what has to be changed. Point Alpha represents the beginning or the end.

## LYLE PEARSON

THE GRAND CANARY 3 min. Color Sound Rental \$5

I keep wanting to call this THE BIG CANARY, but that would be facetious: the title is the English translation of "Grande Canaria," the island south of Spain on which the film takes place. It's just a little travel movie with a difference: grass. It may not be "Lard Without Bread," but it moves.

AHEAD IN PARIS 3 min. Color Sound Rental \$7

In France, Louis Lumiere invented the motion picture and he did, at least, develop the first motion picture projector. AHEAD IN PARIS attempts to combine the subject matter of Lumiere --city streets and everyday reality --with the technique of George Melies. Other people have attempted the same sort of thing --Emile Cohl, Reuillode, etc. --but not, I think, for sometime. This is Paris, 1970. It includes footage shot at Nanterre, home of much student rebellion, and begins and ends in an area rebuilt from the hospital in which Jean Cocteau wrote Opium.

SECRET OF QUETZALCOTAL 3 min. 16mm Color Sound Rental \$5

The history of civilization as seen through the eyes of the Aztec Indians. Aztec legend, the coming of Western culture and its effect upon Mexico. Mushroom ceremonies form a background to the imagery.

LACKLUSTER 3 min. 16mm Color Sound Rental \$6

Credits: Lyle Pearson and Noel Clayton.

The fourth dimension on the movie screen. Abstract animation of everyday objects, in lots of color. "Like a trip."

Foothill Film Festival, 1968.

MEANWHILE 3 min. 16mm B&W Sound Rental \$5

Two parts:

One: An intense survey, in stop motion, of my room, with emphasis on speed.

Two: This section deals with a more ethereal semi-encounter between a cat, a girl, and a plant, in the garden next door. Who is which, and what is the plant? Is it legal?

Breathing enhances the mood of both sections.

Berkeley Experimental Film Festival, 1968.



TERROR TRAIL 20 min. 16mm B&W Sound Rental \$20

Edited, constructed, conceived by Lyle Pearson. Music by Beethoven, Fantasia in C for piano, orchestra and chorus.

Bob Steele, Gary Cooper, William Boyd, Johnny Mack Brown, Tom Mix, and Syd Saylor in an ode to the old Western. Footage from the old films, put together under the influence of MARIENBAD, or something stronger.

Rebeldad Vorden, 1968.

FLASH 3 min. 16mm B&W Sound Rental \$5

The difference between black and white.

PTERODACTYL 12-1/2 min. 16mm Color Sound Rental \$15

An Epic. The most shocking, terrifying experience of your life. A prehistoric monster invades and almost destroys the United States, particularly the Marine Corps and television.

## JERROLD PEIL

THEY WHO TOUCH 8 min. 16mm B&W Sound Rental \$10

Poetic Cinema. Shows symbolically the beauty and furtiveness of teenage love-making by showing the emotions reflected in the movement of the hands and the facial expressions of a teen-age boy and girl.

1964 San Francisco Film Festival, Stauffacher Memorial Award, 1st Place Zellerbach Award.

HOW TO MAKE A (PORNOGRAPHIC) MOVIE 2-1/2 min. B&W Sound Rental \$5

Quoting Evergreen Magazine, April, 1971. "A satiric guide to the making of pornographic movies... a deserving film."

Ann Arbor Film Festival

San Francisco Erotic Film Festival

GROWTH 8 min. B&W Sound Rental \$8

Poetic Cinema. An abstract interpretation of a woman pregnant, how she envisions the baby's development and the changes in her own body.

Ann Arbor Film Festival

San Francisco Film Festival

National Educational Television

Photographic Society of America Award

London Movie Maker Award

THE PHANTASY 7 min. B&W Sound Rental \$8

Poetic Cinema. A young woman too shy to communicate with the men at a party has fantasies concerning them.

Best black and white photography, Cannes

Amateur International

British Film Institute Cup and Award for Best Experimental Film

Glasgow Amateur International



THE RETURN 6 min. B&W Sound Rental \$6

Poetic cinema. A young, distraught widow at her husband's graveside sees her husband return to her for a brief interlude of love; after which he returns to the grave and she returns to reality.

San Francisco Film Festival

Foothills Film Festival

London Movie Maker Award

THREE COMEDIES BY JERROLD PEIL 23 min. B&W Sound Rental \$23

IT HAPPENED ONE SUNDAY 6 min.

Young exuberant male tries to help distraught female recover her stolen purse. Pretty funny. Jacques Tati would be proud.

London Movie Maker Award

New York Amateur Festival Award

THE WASHERETTE 9 min.

Vignettes of the nutty antics of people in a coin-operated laundromat.

Fine Work Prize, Tokyo Amateur Festival

Bronze Medal, Cine Circle, N.Y.

Cine Eagle, Washington, D.C.

EDUCATIONAL TELEVISION 8 min.

A young couple watch an educational television discussion about birth control. The girl is absorbed in the program; the boy in the girl. Then for awhile they ignore the program. They return to watching it and fall asleep.

San Francisco Film Festival.

DEATHGAME 13-1/2 min. B&W Sound Rental \$14

A satire on death and the moon landings. Works on several levels: it's about the closeted life of a recluse who identifies with an encapsulated astronaut. Later as he prepares for death, he thinks he's out of this world; he goes to the cemetery and digs the moon. Pretty funny. Audience reaction good.

AS I SAW IT 11 min. B&W Sound Rental \$11

A satire on Kurosawa's Rashomon. Four people see a funny incident at the beach, (A lady photographer, a drunk, a ballerina, a blind man) and report it to a confused, meek policeman who does nothing.

IMAGE 9-1/2 min. B&W Sound Rental \$10

Cinema of the absurd. The weird nuttiness of a man taking pictures of himself, and trying to cope with the futility of his life.

Ann Arbor Film Festival

San Francisco Film Festival

DIANA 7 min. B&W and Food Coloring Rental \$7

Cinema of the absurd. A woman's relationship with her car, her clothes, her image.

London Movie Maker Award

Photographic Society of America Award



THE FLICKS 9-1/2 min. B&W Sound Rental \$10

Cinema of the absurd. A rapid (2-8 frames per picture) of American film-making from the beginning, containing the fleeting passage of film scenes and the merging of once famous film faces.

Bellevue Film Festival

## DAVID PERRY

HALFTONE (1967) 3 min. 16mm B&W Sound Rental \$3

Credits: Photography: David Perry, Editing: David Perry.

Other Distribution: Sydney Film-Makers' Coop (Ubu Films), London Film-Makers' Coop.

Op art patterns created by halftone dots; also create their own sound track.

MAD MESH (1968) 3-1/2 min. 16mm Color Sound Rental \$4

Credits: Direction, camera: David Perry. Music: Ken Parkyn. Electronics: Tom McGrath.

Other Distribution: Sydney Film-Makers' Coop (Ubu Films), London Film-Makers' Coop.

Filmed from the disturbed mesh pattern of a cathod ray tube to create a writhing network of color patterns.

SWANSONG IN BIRDLAND (1964) 6 min. 16mm B&W Sound Rental \$6

Credits: Direction, camera, editing, animation: David Perry. Sound: Ron Wardrop.

Other Distribution: Sydney Film-Makers' Coop (Ubu Films), London Film-Makers' Coop.

A bizarre exercise in cartoon animation which achieves its limited objectives perfectly and with a great deal of wry humor. A bird flies happily until it finds itself in a world where hawks displace doves.

Sydney Film Festival (1966). Honorable Mention, Australian Film Awards, 1966.

SKETCH ON ABIGAYL'S BELLY (1966) 2 min. Color Sound Rental \$2

Other Distribution: UBU, Australia.

Perry follows the urgency and beauty of his wife's pregnancy.

POEM 25 (1965) 1-1/2 min. 16mm B&W Sound Rental \$3

Production: Albie Thoms

Animation: David Perry

Voice: Harry Leventhal

Poem: Kurt Schwitters

A concrete poem by the German Dada poet and collagist Kurt Schwitters is rendered kinetic by drawing the poem onto film.

*withdrawn  
9/25/75*

THE TRIBULATIONS OF MR. DUPONT NO MORE (1967) 10 min. 16mm B&W  
Sound Rental \$10

Credits: Production: Aggy Read; Direction, script, editing: David Perry. Music: John Sangster, featuring Michael Boddy as Mr. Dupont.

Other Distribution: Sydney Film-Makers' Coop (Ubu Films).

The sex-orientated fantasies of a hen pecked husband. Banned by the Australian Film Censorship Board.

Sydney Film Festival, 1967.



## PHYLLIS PIGORSCH

MRS. SLATTERY'S STEW 8:40 min. 16mm Color Sound Rental \$10

Other Distribution: Center Cinema Coop, Chicago. Filmmaker's Cooperative, N.Y.

This is a first film; no awards in this field of film-making. Although previously a graphic artist (etching) with a long list of exhibits and awards, both national and international, my master's thesis at the University of Wisconsin was accomplished in film. This last year however was devoted entirely to working in film with which I hope to continue.

MRS. SLATTERY'S STEW is an allegory on woman. The images are not literal facts of a single life, but abstractions, sacred, profane, biological, antithetical, played against the production of a stew.

## CHRISTINE PIHL

### HAIRY KARI

A non-descript member of a sun-worshippers cult (our hero-Martyr-Dumb, see fig.A) sacri-



fig. A



fices his long hair and the pot (gold) for the "pot of gold." The end of the rainbow is in the Big City where he finds STRANGE employment.

Essentially this is a comical-tragical-political-pastoral - satirical epic of the Absurd.

FILM BY: CHRISTINE R. PIHL

and my lover: Richard Harkness

11 min. color, 16mm \$15.00

FREE APPEARANCE OF [BY ARRANGEMENT]

FILMMAKERS TO AUDIENCES OF 20 OR MORE

## BARRY POLLACK

IT'S A CAMP (1968) 5 min. B&W Sound Rental \$5

For me, the fall of 1968 was a period of introspection and also of an increasing awareness of the external. I spent several weeks in San Francisco's Tenderloin. It was a planned experience. It was a difficult effort. Getting to know pimps, prostitutes, homosexuals and other life styles of the Tenderloin was often painfully difficult and in many ways quite ego depressing. But it culminated with the pleasure of coming to understand the people. This film is a part of that pleasure and a part of that experience. And, as most film is, this is an extension of experience. It is all these things:

Documentary.

A man as a woman.

The philosophy and way of life of only one man.

A homosexual transvestite talking about himself.

The enjoyment of life and a respect for the lives of others.

Now, several homosexuals have put me down for making this film as I have. "A Stepin Fetchit version of a queen" they would say. Perhaps they are right, though I didn't intend it that way. The film is "him" talking. The homosexual-transvestite is but one man telling his own story. It is not meant to generalize for all homosexuals. But then I often think that perhaps the medium of film cannot help but generalize. Understand, not all, in fact few homosexuals are transvestites. This film is not meant to be a "grand" statement. It is the story of one man. If you understand him and perhaps yourself somewhat better, then and only then does the film succeed.



I MADE THIS FILM (1969) 8:30 min. Color Sound Rental \$10

The dreamlike awareness of a young girl's sexuality.  
The torment of a girl turning woman.  
An experiment in color.  
The erotic beauty of nudes as shapes, not objects.  
The multi-colored light of a laser illuminating- entrapping the  
fly in the spider's web.  
The film maker as ego.

For further information, the filmmaker can be contacted at 7029 Lynford Street, Philadelphia, Pa. 19149.

## ALEX PRISADSKY

SEVEN AND SEVEN IS by Alex Prisadsky 2 min., B&W Sound 16mm Rental \$3  
Abstract animated film set to rock song. Shown on national TV. Fast and hard.

FIVE SITUATIONS FOR CAMERA, RECORDER AND PEOPLE 6-1/2 min. B&W Sound  
16mm Rental \$7  
Weird scenes. A man bowls. Others march, smash bottles and set fires in the street.

RECESS 4 min. B&W Sound 16mm Rental \$5  
"...a brilliant display of cinema verite as little girls on a playground react to one long  
take of a relentless camera, breaking down their inhibitions." --Gene Youngblood  
L. A. Free Press

## MARJORIE PRISADSKY

LAST WEEK 5 min. 16mm B&W Sound Rental \$5  
Apollo 11 - down 5-3/4  
2 shares traded

WHITE SUSAN 6 min. 16mm B&W Sound Rental \$6  
on being alone and aroused ...

## JOSH PRYOR

LOW RIDER 13 min. Color Sound Rental \$13  
A day with two Pachuco ripoff artists.

EVERYTHING IS EVERYTHING 7 min. Color Sound Rental \$7  
Ecology of one thought.



## KEN QUINNELL

THE AMERICAN POET'S VISIT 17 min. 16mm B&W Sound Rental \$25

Credits: Cast: The Poet, John Rybak; Pauline, Sandra Grimes; Stewart, Karl Four-drinier; Secretary, Gwen Nelson; Cooper, Darcy Waters. Crew: Direction, Michael Thornhill; Production, Ken Quinnell; Cinematography, Russell Boyd; Sound Recording, Rick James and Lloyd Colman; Costumes, props, Marilyn Little. Adaptation from a short story by Frank Moorhouse.

Other Distribution: Also available from Sydney Cinema Journal Cooperative.

A middle-aged American poet with a background in radical politics stops over in Sydney. A party is arranged at the home of a short story writer, Stewart and his girlfriend Pauline, so that the poet can meet some of the local bohemians. Having seen the European student movement in action, the poet is interested in protest - but it soon emerges that the local anarchists are non-activists, mere armchair philosophers.

"PRESIDENT NIXON'S INAUGURAL ADDRESS" by Kevin Rafferty

Color, ten minutes, ten dollars.

If you like skin, but you don't like Nixon, but you like to laugh then you will definately like this patriotic movie.

"WHAT REALLY HAPPENED AT THE EAST LOS ANGELES CHICANO RIOT"

by Kevin Rafferty, 15 minutes, \$20

A very unusual "documentary" film dealing with the events of January 31, 1971 when 15 people were shot and one man was killed by the L.A. P.D. Includes graphic footage of the young man being shot in the neck and killed while running away from the police. The narration is designed to give some insight into the quality of "objective" coverage of an event by the media.

## CRAIG RAMBY

THE GRAVEYARD (1970) 11-1/2 min. B&W Sound Rental \$12

A Ramilee Film.

Produced, filmed and directed by Craig S. Ramby; Music by Robert Millhoff; Sound recording by Ronald Millhoff; Story by Michael Leen, Robert Millhoff, and Craig Ramby.

CAST: Michael Leen, Virginia Lake, Robert Millhoff, Craig Ramby, Larry Williamson, Claire Millhoff, and Mary McMiller.

At one time or another, everyone has probably felt angry enough to kill someone because of something that person has said or done. Seldom, does he or she ever completely carry out their plans.

This film tells of a husband who has had as much as he can stand from his nagging, bitching wife. While driving home from a local bar, he kills her. As luck would have it - there is no one around at the time of his wife's demise. The Perfect Crime, you say!! Perhaps??

WD 7/73



We follow the husband on one of his frequent trips to the Graveyard and watch as he continues to keep the "image of the mourning husband" alive.

I strongly recommend NOT seeing this film if you are contemplating murder in the near future. It just might change your mind. -CSR

Also available through Film-Makers' Coop, N.Y.C.

## PAMELLA RAMSING

FEATHERS IS A (BIRD) IF IT IS A BIRD    5 min. 9 sec.    B&W    Sound    16mm  
Rental \$8

The imagination, parts of dreams, and breakfast-time family fantasies about birds and flying. An animated film from my drawings.

## AL RAZUTIS

SIRCUS SHOW FIRE    7 min.    Color    Sound    Rental \$10

'...non-documentary circus

(celebrations by fire/light -- and what child's undreamt rings of moment free flying trapeze and clowns and tigers and elephunks and lafting chaos is...the sensual eye and only a circus)

hysterically filmed in 1968 (in Vancouver's Agrodome) while a dying circus undergoes convulsions and in-camera ejaculations'

INAUGURATION    15 min.    Color    Sound    Rental \$20

1968

with: cynthia mellon john aden kathy razutis bob gifford and robert whyte

sound: velvet underground chambers brothers electronic muzak and HUM

'montage/eyewise journey through psychic self-inauguration....historical fragments and cliché with subjective macro/microcosms immersed...a pattern and textural work dealing with people rituals fuck drug war'

AAEON    30 min.    Color    Sound    Rental \$40

1969-1971

Made with the intention of cassette playback viewing (yet to be developed) -- optically edited and composed of some very dense image sequences which can only be briefly summarized.

Sound: Composed on Buchla synthesizer by Phil Werren.

'film is composed of four interwoven stanzas/cycles which are image/vision/dream/music and illiterate....The four stanzas are:

Prelude (spherical alchemy, creation, genesis, electro-shock and void-space/ myth as music/ the umbilical chord "A")

Nightwood (woodsman/machine and forest spirit myth/magnetic chains of strength/rainbow aural sky waterfalls of astral fluid/ether cycles and organic space/ entropy and emergence of symbology)

Household (memory/empty house and echoes/ transformations through fyre/ degeneration and nightmare)

X (hanged man/oracles, necromancy, exorcism and man as edifice)



## AGGY READ

BOOBS A LOT 3 min. B&W Sound Rental \$5

3000 tits in 3 minutes to music by the FUGS -- a truly one track film.

"My favourite film." --Aggy Read.

Screened Sydney Film Festival, 1968.

SALE: 16mm opt and B&W prints of BOOBS A LOT are available from Aggy Read, 11 Mort St., Surry Hills, NSN, 2010, Australia. Price \$30 (U.S. currency) incl. airmail postage. (Delivery is 10 days from receipt of international money order.)

SUPER BLOCK HIGH (1967) 2 min. Color Silent Rental \$1

A synthetic film in which images were made by removing film emulsion with a grinding wheel.

## LLOYD RECKORD

DREAM A40 19 min. B&W Sound Rental \$19

Written and directed by Lloyd Reckord. Photographed by Ian McMillan and Jon R. Noble. Associate producer and film editor, Barrie Pattison. Sound by Ian Duff and Cyril Brown. Art Direction, Gordon Rowley. Production Assistants, Georgina Shaw, Patrick Toomey, Ken C. Locke, Francis Harvey, John Ponsford and Sean McCarthy. With Michael Billington, Nicholas Wright, Peter Seward, Beverley Green, Yolanda Fermin, Neville Evans, Clio Whittaker. Reckord Productions, London.

As two young homosexuals drive along one of Britain's new highways a trivial incident triggers a disturbing guilt fantasy in the older.

TEN BOB IN WINTER 12 min. 16mm B&W Sound Rental \$12

Script and direction by Lloyd Reckord. Camera, G. Losey and Jon Noble. Editor, Barrie Pattison. Festivals all over the world.

## LARRY REED

AWARE AMERICA 18 min. Color Sound Rental \$20

Yellow Cab thriller featuring San Francisco's finest in their best.

TRIPOD FILM 3:20 min. 16mm Color Silent Rental \$5

Myself as seen from a whirling tripod.

## REELART PRODUCTIONS- SHAPIRO

THE LADY'S ROOM 5 min. 16mm B&W Sound Rental \$7

It utilizes a 25mm lens with close-up attachment to focus abstractly on a girl's body as we hear syrupy romance music. There is something very lovely and sensual about this film as



we follow curves and shadows of flesh not easily recognizable as anatomy. There have been several movies of this type recently, often referred to as body sculpture, but for one reason or another, they never quite make it. THE LADY'S ROOM comes as close as anything I've seen, and there is a wonderfully satirical ending which jars the lyric sensual mood.

--Gene Youngblood, L. A. Free Press

## NEIL REICHLINE

EPIPHANY Approx. 8 min. B&W Sound Rental \$10  
(second showing -- same renter \$5)

Directed by Neil Reichline; with Walter Starkie (noted adventurer, scholar, the world's foremost expert on gypsies) and Mrs. Walter Starkie.

"An old scholar leaves his books and writings, and has a moment of discovery."

DAVID HARRIS -- POLITICAL PRISONER 26 min. B&W Sound Rental \$25  
(subsequent showings \$18)

Directed by Neil Reichline. Camera -- Jerry Quinn, Bill Kaplan; Sound -- Judy Reidel, Alvin Tokunow; Edited by Neil Reichline. With David Harris, Joan Baez, friends.

In this film, made just before he went to prison, David Harris talks candidly of his impending jail term, the thoughts and experiences that led to his non-cooperation with the draft, and his vision for the future.

At home with his wife Joan Baez, at their last public concert-speech appearance together, on the road with a fellow resistor, the film presents the life-style and logic of one of the times' most eloquent and forceful spokesmen for non-violent revolutionary change.

## SHELDON RENAN

BASIC FILM TERMS: A VISUAL DICTIONARY 15 min. Color Sound 16mm  
Rental \$18

Credits: Directed by Sheldon Renan, Photographed by Bob Primes, Edited by Sargon Tamimi, Music by Willie Ruff.

Other Distribution: Rental and print sale from Pyramid Films, Box 1048, Santa Monica, California 90406.

A film specifically to introduce beginners to film terminology. Each term is illustrated with a filmed example. Covers fifty terms in all, including kinds of shots, lens, editing transitions, and sound techniques. Widely used for beginning classes where films are used (including English classes) from fifth grade level through to universities. Now 225 prints of the film in use.

## LEN RICHMOND

MAY DAY SERMON TO THE GILMER COUNTY, GEORGIA BY A WOMAN PREACHER  
LEAVING THE BAPTIST CHURCH 12 min. Color Sound Rental \$20

Credits: Poetry by James Dickey, Film images by Len Richmond, Music by Eric Satie. The actors are all members of the Bantry Bay Rep. Theatre.

Southern Poet James Dickey (winner of the National Book Award for Poetry, author of



BUCK DANCERS CHOICE and DELIVERANCE) wrote this poem about a love affair between a black boy and a white girl in a small rural community in the Deep South. I used many lab techniques (such as multi-frame, stop frame, filter reprinting, lab diffusion) to create the dream like images that I felt captured the mood of the poetry. Best to see film when stoned.

## DAVID RIMMER

REAL ITALIAN PIZZA 12 min. 16mm 16 fps Color Silent

**\$12—**

Credits: D.R.

Other Distribution: Canadian Film Coop, Museum of Modern Art, MIC

My first documentary film. A study of a single storefront (pizza parlor) over a period of nine months, September, 1970 - May, 1971. Patterns of people, weather, light and shadow.

THE DANCE (1970) 5 min. 16mm B&W Sound Rental \$7

Credits: Sound "My Indole Ring"

Other Distribution: Canadian Film Co-op

My first dance film, made out of found footage, and structured in a loop form.

"Outrageous" -- Standish Lawder

SEASHORE 12 min. 16mm 24fps B&W Silent Rental \$15

Credits: David Rimmer

Other Distribution: Canadian Film Co-op

Made in New York over the 1970-71 winter. My most silent film. Structured in loops and sub-loops, was interested in creating a silent film which contained its own internal visual rhythms.

VARIATIONS ON A CELLOPHANE WRAPPER 8 min. 16mm Color Sound  
Rental \$12

Credits: Sound - Donald Druick

Other Distribution: Canadian Film Co-op

Awards: Monterey Film Festival, 1970

Bellevue Film Festival, 1970

Transformation and ultimate disintegration of a single image sequence.

"A good film to close the program with, and that about wraps it up." --

Don Lloyd, Canyon Cinema Co-op

BLUE MOVIE 5 min. 16 fps. Silent Color Rental \$7

"clouds and waves passing

over and under

hypnotic

reduction of elements washing

yr eyeballs

the rainbow edges are all in yr mind

recommended for seeing" - serious business company



"SURFACING ON THE THAMES" 8 min. 16 fps Color Silent Rental \$12

Credits: David Rimmer

Other Distribution: Canadian Film Co-op; Museum of Modern Art, N.Y.C.

SURFACING is a brilliant film which, in its way, belongs in the same class as Snow's "Wavelength". I've never seen anything like it. Rimmer rear-projected a 10-second sequence of old World War II footage showing two ships passing on the Thames. He rear-projected each frame, filmed it for several seconds, then lap-dissolved to the next frame, filmed it for several seconds, etc. The result is a mind-blowing film of invisible motion. The ships pass one another like the hands of a clock, without apparent motion.

SURFACING ON THE THAMES is the ultimate metaphysical movie, the ultimate post-minimal movie, one of the really great constructivist films since "Wavelength". It confronts empirically the illusions of space and time in the cinema and, in my estimation, is at least as important as "Wavelength" as a statement on the illusionistic nature of cinematic motion. -Gene Youngblood "Arts Canada Magazine" April 1970.

SQUARE INCH FIELD 1968 12 min. Color Sound Rental \$15

Credits: David Rimmer - film; Sound: "My Indole Ring"

Other Distribution: Canadian Film Co-op

Awards: Yale Film Festival 1969; St. Lawrence Film Festival 1969.

"In thirteen closely-packed minutes SQUARE INCH FIELD surveys the micro-macro universe as contained in the mind of man. In that square inch field between the eyes known in Kundalini Yoga as the "Ajna Chakra", Rimmer projects a vision of the great mandala of humanity's all-time experience in space/time. A collection of archetypal faces accelerates to 24 per second and we're thrust into a cosmos of the elements, earth, air, fire, water, metamorphosing with icons, molecular structures, constellations, spider webs, snow crystals and a time-lapse sunset over English Bay. All this is viewed through a kind of telescoped iris aperture - peering outward from the mind's eye. The final image is the smiling face of an innocent child. This description does not begin to communicate the powerful aesthetic integrity with which Rimmer has compounded and orchestrated his universe of harmonic opposites: a revelation of cosmic unity." -Gene Youngblood, "Arts Canada Magazine", April 1970.

MIGRATION (1969) 12 min. Color Sound Rental \$15

Credits: Film: D. Rimmer; Sound Phil Werren

Other Distribution: Canadian Film Co-op

Awards: Vancouver International Film Festival: Best Editing, Best British Columbia Film.

Whereas SQUARE INCH FIELD was composed largely in the camera, Rimmer's next film, MIGRATION, made full use of rear-projection rephotography, stop-framing, multiple-framing, and slow motion. The migration of the title is interpreted as the flight of a ghost bird through aeons of space/time, through the micro-macro universe, through a myriad of complex realities. A seagull is seen flying gracefully in slow motion against a grainy green sky; suddenly the frame stops, warps and burns, as though caught in the gate of the projector. Now begins an alternation of fast and slow sequences in which the bird flies through time-lapse clouds and fog and, in a stroboscopic crescendo, hurtles into the sun's corona. Successive movements of the film develop rhythmic, organic counterpoints in which cosmic transformations send jelly fish into the sky and ocean waves into the sun. It concludes with stop-frame slow-motion of the bird, transformed once again into flesh. -Gene Youngblood "Arts Canada Magazine" April 1970.



## DAVID RINGO

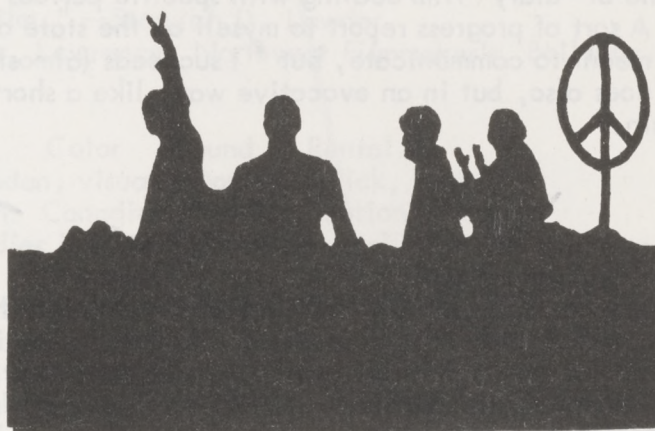
**MARCH ON THE PENTAGON** 21 min. 16mm B&W Sound Rental \$30

On October 21, 1967 over 100,000 people came to Washington, D.C. to oppose the war in Vietnam. The rally assembled in front of Washington Monument, then marched to the Pentagon. There they were met by U. S. troops, marshalls, tear gas, etc. At the time it was difficult to judge the impact of the demonstration, but most of the participants came away strongly affected by their experience. It was an important event in American history, yet one badly covered by the press, who left it to the demonstrators themselves to write and film a record of the march.

**MARCH ON THE PENTAGON** is neither a news-film, a propaganda piece, or an objective analysis. It is a "documentary" in the broadest sense -- a human document. Sometimes harsh, sometimes beautiful, as the day was both harsh and beautiful, it is a sensitive portrait of the people who came to Washington that day.

Prize-winning film, Yale Film Festival, 1968.

"...I find too many people who dismiss these actions as being the work of strange and not too nice young people .... I would like them to see, as I did, their own children mirrored in the young faces you photographed and to see the fears, courages and convictions of your generation."



**BALCONES ONE** 6 min. 16mm B&W Sound Rental \$8

A film of an abandoned factory building. The textures of steel, concrete, wood; the textures of rubble and decay; the textures of film grain; the textures of the mind. (Sound track is two sections from the work "Poeme Electronique" by Edgard Varese.)

An intense and disturbing dialogue between a decayed factory building and the mind and eye behind the camera.

Shot in 8mm, completely edited in the camera. Maybe the grainiest, blackest, and whitest film ever made.

**ZEN GUTS** 3 min. 16mm Color Sound Rental \$4

A film-painting by Henry Yeaton. Production by D. Ringo. Color shapes and textures move with the rhythm of Yugoslav folk-music. A happy film, kids and folkdance freaks will especially like it.

**PROVIDENCE SPOTS** 3 min. B&W Sound Rental \$4

"This movie is of interest to art students, Indian music lovers, and filmmakers. I like it." -- Louise



2616 2-1/2 min. 16mm B&W 16fps Optical Sound (See note) Rental \$3

An old house in a student ghetto in Austin, Texas. A five-minute walk from the tower where Charles Whitman started shooting people one day; a few hours drive from Dallas where Kennedy was killed. Both these things happened while I lived there. The house is now a parking-lot, and the people who lived there are scattered in every sense.

\*NOTE: Not all projectors will show sound at 16 fps ("silent" speed). They can be modified to allow the sound exciter lamp to remain on at silent speed. If this film cannot be shown with 16 fps sound, it should be shown silent. It must not be shown at 24 fps (normal sound speed), since neither picture or sound would function properly.

MINDSCAPE # 1 2-1/2 min. 16mm B&W Sound Rental \$3

The obsessive, oppressive progress of images against a background of droning sound. An uncomfortable film with a quality of nightmare and madness.

MINDSCAPE # 2 3 min. 16mm Color Sound Rental \$4

On its surface a simple film, a flow of images.

The MINDSCAPE series, of which two are completed and others remain to be finished, is an experiment in a kind of "diary" film dealing with specific periods in my life in terms of images, not of events. A sort of progress report to myself on the state of my mind -- in that sense a private film not meant to communicate, but # 1 succeeds (almost too well) in communicating a mood, and # 2 does also, but in an evocative way, like a short poem, which must be looked at again and again.

## JIM RIORDAN

MAGNA MATER: AN AURAL AND VISUAL REPRESENTATION OF THE JUNGIAN  
ARCHETYPE OF THE GREAT MOTHER 17 min. Color Original Music Sound Track  
Rental \$18

The Aural-Visual Representation MAGNA MATER confines itself to one archetype, the Great Mother. It is symbolic on a double level since it both presents works of art and religion by many artists and hence the symbolic projections of their own subconscious, and also presents the filmmaker's interpretation of the archetype by placing these works in a new context, alongside new symbols, and wedded to an original music interpretation of the archetype's various aspects. The music score was written first by the filmmaker who then used the sound track (his aural interpretation of the archetype) as the constant, to which the symbolic images, the art works, the feminine images were coordinated. Instrumentation includes guitar, trumpet, pipe organ, voices, woodwinds, xylophone, the sounds of earth and people.

A little boy, several girls, churches, historical demons and witches, food, the earth and sea, the unclothed human female, all contribute to a representation of the not yet mature psyche, and his responses to negative mother (the venus-witch seducing men to death), protecting mother (Holy Mother the Church), and finally fertile mother earth with whom, in the final analysis, the psyche is one.

## LAWRENCE ROBBIN

THE CHANGELING 6 min. 16mm Color Sound Rental \$10

Credits: Music: Rod Pilloud and Ted Shreffler.

Changing faces of men and women -- failure, schizophrenia, it's just a bad dream.



## KEITH RODAN

WV 11/73

CINETUDE 1 5 min. Color Sound Rental \$5

Credits: Reduction from 35mm by Filmservice Corp., San Jose, California.

Originally produced in 35mm, CINETUDE 1 is a tour de force of the hand painted film. This detailed lyrical work was completed in 9 weeks as a prelude to a forthcoming animated exploration of patterns.

CINETUDE 2 7:30 min. B&W Sound Rental \$10

Credits: Keith Rodan, visuals; SF RADLAB Moog sound synthesizer, sound.

Other Distribution: Canadian Film Distribution Coops, Vancouver, Montreal, Toronto; Northwest Coop, Seattle.

"A film that uses the absolute minimum elements of graphic form in movies and in animation; that is, black and white, yes and no, on and off. The analogy to the analogue of light, taking pictures and not taking pictures, leaving blank spaces on the screen and pulsing them in such a way that they orchestrate almost a total spectrum of imagined and invisible depth. The screen was pierced with dots and forms and went on to infinity in many cases. I found it a very, very exciting graphic work." --Vanderbeek

"Was a real mindbender! ... was exceedingly well done for this genre." --Dr. John Tyo

"...A fantastic film." --Standish D. Lawder

Awards: Yale, St. Lawrence, Northwest Filmmaker's, Bellevue, IFCP.

CINETUDE 3 6 min. Color Sound Rental \$6

Credits: Keith Rodan, visuals; Donald Druick, sound.

Other Distribution: Canadian Film Distribution Coops.

"... Brilliant studies in concrete motion graphics in the tradition of Len Lye, Jordan Belson and Harry Smith. Like Vasarely op mandalas, Rodan's graphics pop and scintillate with a slick Ultramoderne dynamism that strikes a neat balance between Bauhaus and 2001 ... teeters on the edge of be-bop frenzy. Rodan pastes Zip-Tone acetate directly on film and combines his patterns in optical printing and various other animation techniques. It's a difficult kind of film to make, and Rodan is among the few today who are able to bring it off with the kind of kinaesthetic balletic grace that makes you sorry when the film is over..."

--Gene Youngblood in ARTSCANADA,  
April 1970

Festivals: 8th Ann Arbor, International Tournee of Animation, Los Angeles Museum of Art, Underground Cinema 12.

## REYMON RODRIGUEZ

EL CORDON 5:30 min. Color Sound Rental \$10

Credits: Sound effects synthesized by Bud Hassink with a moog synthesizer. Liquid projections by Thomas Edison Lights of Los Angeles. Camera and direction by Reymon Rodriguez.

EL CORDON translated means The Rope. The various individuals in the film are compelled by an unknown force to go on a meaningless journey assembling on a bridge where one by one they are summoned by the appearance of an unconquerable goddess pulling a rope. They are subjected by the goddess to labor on the rope if they are to continue their present life. The rope eventually breaks and the goddess transcends their existence to another dimension, left open to any interpretation.

Effects achieved through various combinations of filters and contact printing.



## BRET & HARRIET ROHMER

ADVERTISEMENT FOR NICK 16:30 min. Color Sound Rental \$20

Credits: With Nicholas Vorvolakos as Nick.

Turned-on Berkeley boy sells us his life. But who is he? Kid waking up on the floor of his mother's house. Revolutionary in the street. Golden-haired angel/guru floating down the mountain.

Nick the innocent boy/child wakes up to the sound of circuses and the images of paranoia ("the only way to survive, really, is to throw yourself into the machine").

The street signs of Berkeley direct his life (STOP! DON'T! YIELD! NO!) to the chained window of a school bus where he is freed not by the destruction of the bus, but by "the holy men who fly in Tibet."

Flash-backs, flash-cards, and at the end a gun that doesn't work and a plea for the boy he is now rather than the old man he'll be in fifty years.

## HENRY ROLL

PHYLOGENY B/W 6 min. Sound \$5

The evolutionary history of man in three dimensional animation.



A film study sheet with dates, eras, descriptions and sketches is available (while they last) from the co-op or from

2419 Greensberg Pike  
Pittsburgh, Pa. 15221

## WILLIAM ROTH

LONG AFTER VIETNAM 27 min. B&W Sound Rental \$30

An ex-Green Beret and two women -- one American, the other Vietnamese, long after Vietnam. A dramatic film with Rosemary Eberhardt, Don Duncan, and Su Troelstrup. Original rock score by Steve Strauss.

WARNING Color 2.5 min. Sound \$3

"WARNING: experimental films may be hazardous to your health"

A "straight" message that uses tricks of perception to make viewers think they're losing their minds...

A practical study of the psychology of visual hallucinations.

A satire designed to break the tension set up in audiences by some avant garde films.

A welcome laugh break in any program.

NUDE, LEWD AND NAKED

B/W 9 min. Sound \$9

Naturally a put on... Use the title to blow up tight minds... Straight enough to be shown on TV.

Presumably humorous.

Animated titles broken by parody commercials.

Example: FOUND: wallet with 500 dollars. Will the owner please form a double line outside the main door.





## WALDO POINT

A FOLK MOVIE BY *Saul Rouda*

Featuring: *ADAM & ALE*  
Music by *Live Snakes & Crocodiles*

*WALDO POINT* involves the audience on an adventure filled day with a Sausalito houseboat commune. In dropping out of the passive lives that modern technology offers and exposing themselves to the sea and elements, there emerges a creative spirit and joy as their work becomes directly related to survival and well being. As members of the "people's navy" they transform surplus lifeboats and discarded junk into unique homes and sailboats. In actively living out romantic dreams they appear to don the masks of ancient sailors, resurrecting the best of the good old days, blah, blah, blah.

\*\*\*AWARDS: Monterrey Film Festival, Ann Arbor Festival Tour

"Our favorite and the most conventional is *Waldo Point*". Put simply, as is the picture, it's fun. Easily and informally, the color camera scours the water-borne and shanty artist's colony of Sausalito Bay. They seem a happy contented lot, these hippies. Their serenity is contagious and so is this 26 minute work by Saul Rouda.

\*\*\*\*\*Howard Thompson... New York Times

"I liked...Saul Rouda's *Waldo Point*. *Waldo Point* reminded me again of my theory, that some of the best anthropological and ethnographic cinema today is being made by the Underground filmmakers."

\*\*\*\*\*Jonas Mekas... Village Voice

26 minutes, 16mm color/sound Rental rate \$35.00

## ANTHONY RUDÉ

CYCLES AND CHANGES 3:20 min. B&W Sound Rental \$4

Credits: Drawing, animation and music by A. M. Rude.

"The uttermost parts of shadows seem ever to tremble. The cause is, that the little moats, which we see in the Sun, do ever stirre, though there be no winde; and therefore those moving, in the meeting of the light and the shadow, from the light to the shadow, and from the shadow to the light, do shew the shadow to move, because the medium moveth."

--Francis Bacon, in *SYLVA SYLVARUM*, published 1651.

## PAUL RYAN

"I CAN'T GET NO. . . ." 4-1/2 min. 16mm B&W Sound Rental \$10

Directed and photographed by Paul Ryan and Bob Chamberlain. Music by the Rolling Stones.

Second prize, Foothill College Film Festival, 1966.

The San Francisco Cow Palace Beatles Concert audience juxtaposed with the elders of the city.

NEITHER MORE NOR LESS 12 min. 16mm Color Sound Rental \$18

Directed and photographed by Paul Ryan. Music by Gene Turitz.

A color fantasy of a little girl's day in San Francisco. For her, people are amusements and a strange friendship develops, and ends.

WENDY 2-1/2 min. 16mm B&W Sound Rental \$5

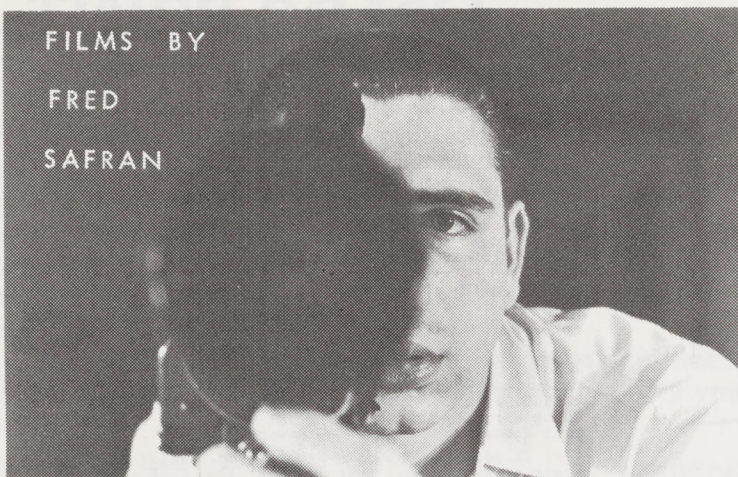
Credits: Music by Dylan.

Four turned on photographers putting each other on. Banned in Bolinas, California.



## FRED SAFRAN

FILMS BY  
FRED  
SAFRAN



Fred Safran is a filmmaker. He is a member of the Board of Directors of Millenium Film Workshop and teaches film there. His writing on film has appeared in Filmmakers' Newsletter, Canyon Cinemanews and other publications.

All films also available from: New York Filmmakers' Co-op, Center Cinema, Canadian Film Co-op, 1128 Rue Chenneville, Montreal 128 Quebec, Canada. Also available directly from the filmmaker at 385 Grand St., N.Y., N.Y., 10002. Special programs and lecture-screenings can also be arranged directly with the filmmaker.

### LOVE POTION NUMBER NINE

B/W 6min. Sound \$10.00

Certificate of merit - Foothill Festival 1969  
Monterey and Intermedia Festivals, 1969  
Shown at The Electric Circus, N.Y.C.  
"...a fitfully amusing sight-gag venture..."  
-Films In Review

"Fred Safran, the pre-screen committee loves you..."  
"...a laff riot..." - Eldon Dedini, cartoonist

A very funny version of the classic legend of a love sick young man who visits a gypsy fortune teller for relief. Hilarious, fastpaced, psychedelic? The film that asks "...but when I kissed a cop down at 34th and Vine..." and dares to give the answer.

### EASY RIDER

B/W 32min. Sound \$40.00

1st Prize, Intermedia Arts Festival, 1969  
4th International Experimental Film Festival, Belgium, 1968  
Film Prize, Harvard Film Festival, 1968  
San Francisco International Film Festival, 1968  
"A love story that very effectively sustains its easy romantic theme." -Robert Nelson  
"...boudoir scenes..."  
"...refreshing images..."  
"...the favorite film of...the young filmmakers attending the Festival."

-Films In Review  
"...wins an Award of Merit, for sustaining the message of Love." - St. Lawrence Film Festival Jury  
"...the hit of the show..."  
"...camera work is GREAT, as is the editing, just great." Gus Wiedl, Director, Intermedia Arts Festival  
"EASY RIDER, in the opinion of the judges, was by far the best...for technique and style."  
"Watching the reaction of the audience, the

scenes with the cat, and the use of the door-knob, can only be described as superb." -- Festival Director, Leverett House, Harvard University

Delicately photographed, precisely edited. Tender, sincere, love story of today's generation of American youth. Filmed on location in Lower Manhattan, the East Village, Chinatown, and a very groovy loft.  
No dialogue. The Story reveals itself through visual images and modern folk music. Starring Lois Howlett, Wally Goldfrank, and Love (the cat).

### LYON'S TEA BAGS

A Series of films by Fred Safran

LYON'S TEA BAGS is the general title of the following series of films. All the films of this series share a certain unity of frame of mind and frame of reference. Conceived as a modular composition of infinitely variable and interchangeable parts, it is now in the form of six distinct films which may be seen in any order, and should be seen repeatedly. Feel free to rearrange the films in your memory to suit your own particular bag. (If you are going to show LYON'S TEA BAGS only once at a show, you should then screen the films in the following order: KILL FOR PEACE, STAIRWAY TO THE STAIRS, PARADISE NOW, TRANS-IT.) Four of these films are currently available for rental from the Co-op. The two other films of the series, THE MASTER MUSICIANS OF INDIA and GEMINI JUST HAS TO SUCCEED, will be available in the future. Please consult the supplements to the catalogue for time of arrival. In looking at LYON'S TEA BAGS, YOU may want to consider it as one work, as a series of films, or as a separate and distinct films. Any of these ways of looking at the films would be a valid way of looking at the films.  
"Fred Safran's LYON'S TEA BAGS very much interested me. He has released (so far) four films under this series title, each film is very unique but also the idea of the LYON'S TEA BAGS is new in the sense of his way of viewing which I have never seen before. There are myth of cinema but not mythic cinema."

--Takahiko Iimura

### KILL FOR PEACE

B/W 2min. 7sec. Sound \$5.00

Antioch Film Festival - 1969  
Harvard Film Festival - 1968  
Lewis & Clark Film Festival - 1968

Hardhitting, bizarre, vision of the world situation today. The struggle of the forces of Life and Death in the Monkey Jungle.

### STAIRWAY TO THE STAIRS

B/W 6min. Sound \$10.00

Certificate of Merit, Foothill Festival 1968  
Ann Arbor Film Festival - 1968  
San Joaquin Film Festival - 1968  
Harvard Film Festival - 1968  
Monterey Film Festival - 1969

"...truly a battle for men's minds."  
"...a Brechtian-thrust with a von Stroheim insouciance..."  
"...redeeming social importance. Press on! We're behind you!" -Eldon Dedini, cartoonist  
"...it certainly was among the finest presented." -Leonard Corren, Festival Coordinator, San Joaquin Film Festival

In this film version of the Myth of Sisyphus, a Columbus Avenue tenement's stairway replaces the mountain Sisyphus was fated to climb. The movie that proves that film can deal with the questions raised by the Theatre of the Absurd.

### PARADISE NOW

B/W 10min. Sound \$15.00

Certificate of Merit, Foothill Festival 1968  
Lewis & Clark Film Festival, 1968  
Harvard Film Festival, 1968  
Intermedia Arts Festival, 1969

A magical trip which considers the possibility of seeing New York City in a new and different light. You are taken in and out of the Spirit World and brought back alive. Come with us on a guided tour through Fun City.

### TRANS-IT

B/W 7min. Sound \$10.00

Certificate of Merit, Foothill Festival 1968  
Harvard Film Festival, 1968  
St. Lawrence Film Festival, 1968  
Ann Arbor Film Festival, 1969  
Shown at the Electric Circus, N.Y.C.

Turn off your mind, relax, and float downstream, while day is turned to night as the river of Columbus Avenue traffic flows to the hypnotic sound of the magic Indian Flute.





## MARK SADAN

LAUGHING BEAR 5-1/2 min. 16mm B&W Sound Rental \$15

Credits: Guitar music by Steve Sahlien.

A short film on a 4 year old boychild, his little toy bear and the curiosity and amazement, wonder and love - between him and his mother about to give birth. His feelings often expressed thru his little toy bear. The film was made 2 days before the birth of her 2nd child Luke - Leif's brother to be.

Starring Leif, Elin and the little toy bear.

Prizewinner: Kenyon film festival, 1968. University of Illinois film festival, 1968, 1st Berkeley experimental film festival, University of California, 1968, Arthur Barron Award, Ann Arbor Film festival, at New York City, 1968. Ed Emshwiller award Yale Film Festival, Stamford, Conn. 1968.

ROSEBUD 5:24 min. 16mm B&W Silent (24 fps) Rental \$15

'This is a lyrical visual film on a young woman before the birth of her first child.'

"A remarkably beautiful film." -- Willard Van Dyke.

Prizewinner Rhode Island School of Design Film Festival 1966.

WAITING 11:45 min. 16mm B&W Silent (24 fps) Rental \$24

A silent expressionistic study of the inner state of people in the ward of a mental hospital - using 3 young girls as the subjects.

Prizewinner Kent film festival 1967, Kenyon Film Festival, Ron Rice Memorial award 1967, Chicago Institute of Art Film festival 1967, Robert Breer award - Ann Arbor Film Festival at the New School, New York City, 1967.

NEW VENUS (NOGANE) 12 min. 16mm B&W Sound Rental \$25

Credits: Original harpsichord music by Edward Brewer.

Starring: Betty Berger.

A study of the beauty of the female nude, utilizing light, form and texture.

*withdrawn 9/26/75*

## ALLEN SCHAAF

A GIFT CERTIFICATE 2-1/2 min. 16mm B&W Sound Rental \$3

Credits: J. Felt, L. E. Fou, D. Hose, The Fugs.

A personal statement about Vietnam conceived, filmed, and edited in 36 hours for the week of the Angry Arts in New York.

UNTITLED 15 min. 16mm B&W Sound Rental \$15

Credits: Bill Walker, Actor; Bob Romes, Assistant; Douglas Leedy, Music.

This is a first film, and while each sequence holds up on its own, the relationship between them and the resolution. An interesting historical note is that the first 1090 Page Parties are in the film. These parties according to several people in the scene were the progenitors of the Family Dog and therefore the Avalon dances.

Also available from Audio Film Center.

## CAROLEE SCHNEEMANN AND BOB GIORGIO

IN QUEST OF MEAT JOY Color 7 min. Sound \$10

See listing under Giorgio for full description.



## JOHN SCHOFIL L

DIE (1966) 5 min. 16mm Color Silent (24 fps) Rental \$6

Credits: Charles MacDermed.

"DIE is a continuous flow of imagery uninterrupted by cutting. The camera meditates silently on consciousness past death; the conclusion states the title as a command: the ego must die." - J.S.

Also available from N. Y. Film-Makers' Cooperative and Center Cinema Coop.

FILMPIECE FOR SUNSHINE (1966-8) 25 min. 16mm Color Sound Rental \$30

Cast: Steven Sunshine, Ellie Bernsten, Diana Martin, Jerome McGinty.

Dedication: To Anger and Sunshine

"Steven Sunshine helped me begin this film, and gave me many ideas throughout the filming. In particular, he invented the toothbrushing sequence...

"For some reason it's difficult to write my feelings about FILMPIECE FOR SUNSHINE. Perhaps it's because the statement has been made so fully in the pure vision of the film images and (almost subliminally) in the underscoring rock message of the sound track.

"But clearly it is a film about the imprisoning frustration of adolescence in an anti-life society, and the only release allowable with that context: masturbation." - J.S.

"FILMPIECE...a shining piece of budding authority and technical wisdom. With this for his 16mm opener Schofill's lifetime contribution to the experimental film should be genuine, deep, and rich." --Will Hindle

Second Prize, 1968 Ann Arbor Film Festival

Robert Nelson Award, 1968 Bellevue Film Festival

XFILM (1968) 14 min. 16mm Color Sound Rental \$18

Credits: Tape composition by William Maraldo.

Special Note: Please play sound as loudly as your ears and sound system will allow without distortion.

"XFILM is my first, and very personal, exploration of film as an abstract, kinetic medium. The film, after many months of almost random experimentation finally collected and crystallized in my consciousness when I heard Bill Maraldo's very unusual tape piece. This is the first of an intended series of literally experimental films.

"Special thanks for inspiration for the past several years to Bruce Baillie and Bruce Conner." -- J.S.

"The possibility of form is that it can reflect the light of consciousness."

--Charles MacDermed

## SCORPIO FILMS - PIM DE LA PARRA

HEART BEAT FRESCO 10 min. 16mm B&W Sound Rental \$10

A painter develops a neurotic illness, which makes it impossible for him to get hold of things with his hands. He discovers that his illness disappears when he is in physical contact with some (any) woman.

Also available from Scorpio Films, P. O. Box 581, Amsterdam, Holland.



## LOREN SEARS

NEURO/AESTHETICS - A PROGRAM OF VIDEO WORKS (1967-69) 70 min. Color/B&W  
Sound Rental \$60

A special rental price when the following six films are rented as a complete program:

SLIP BACK INTO THE SHINING SEA  
NEWS  
LOOPS  
SUZANNE  
PUNCH  
SORCERY

SLIP BACK INTO THE SHINING SEA 11 min. B&W Sound Rental \$10

A mantra/poem intended to clear the air and wipe away material complications. Video mix from film; poem and recitation by Joanne Kyger; augmented audio tape by Richard Feliciano. (1967).

NEWS 10 min. B&W Sound Rental \$10

Chuck Wiley reading the reports right off the newswire. It evokes the frustration in trying to get information from a TV show of slick writing, acting and visual aids. At best it is a totem pole of local, national and international insanity which one can only try and find some way to forget. (1968)

LOOPS 5 min. Color Sound Rental \$7.50

The TV screen as light/energy source for a total assault on the viewer. Film loops control outer and inner frame shapes, and rhythm. The play of color was added electronically as the loops were woven into one another on successive video tape mixes. The audio is a similar play of texture, attack and rhythm I composed on a Buchla sound synthesizer. (1968).

SUZANNE 3 min. Color Sound Rental \$6

A dance, now in its third generation. The original was taped from the dance with electronic video effects. This was then transferred to film and then recomposed on the optical printer. About a dozen short scene fragments were woven, like a musical score, into four precisely executed movements.

PUNCH 10 min. Color Sound Rental \$10

A puppet show in wild electronic color performed by the Free City Puppets of Ann and Bill Linden, with specially performed musical score. (1968).

BE-IN: A FREE SPACE FILM 6 min. 16mm Color Sound Rental \$6

Credits: From footage contributed and reworked by several anonymous San Francisco filmmakers.

Composed by projecting and rephotographing, and by optical reprinting of the original footage, the film captures the spontaneity and point-wise dramatic flow of the Be-In itself. Technically, the possibilities of a home built optical printer, explored in this film will interest filmmakers.



MERRY GO ROUND 4 min. 16mm B&W Sound Rental \$4

A time piece; passing away through age, overtaken by beach crowds, these old men and the merry-go-round organ music they love to hear.

COMIC KARMIC PLOT 6 min. 16mm B&W Sound Rental \$6

MacArthur-LBJ do tricks on the screen as you are cleansed of any remaining credence for "national leaders." Yoga may dispel bad karma manifesting itself as politicians and armies; may the slow driving force of unrelenting laughter weaken your State and strengthen your Soul.

PATTY DREAMS OF ME 2 min. 16mm Color Sound Rental \$2

Frozen statues haunt the dreamer with uncertain warnings until the end when the nemesis is glimpsed moving away.

TRIBAL HOME MOVIE NO. 2 7 min. 16mm Color Silent (24fps) Rental \$7

Haight-Ashbury, Spring 1967, people at home, just living. Superficiality of story and content are done away with, leaving you to feel life and living as strictly continuous; existence is what goes on between "events." I don't know if anymore than that could be said but I think I've succeeded.

"A documentary and a home movie in the best sense of both terms." - Earl Bodien

SORCERY 30 min. B&W Sound Rental \$25

A germinal piece toward a form of true video theater. It was done mostly with one camera that never stopped moving for 30 minutes, and a 5-second delayed playback of just recorded material for cross-cutting and mixing. Though there are two persons in something like a set with some well chosen objects before them, it avoids drama, prop and artifice in the theatrical sense.

CONNIE JOY (1971) 3 min. Color Sound Rental \$5

The most beautiful love film, made on a day of most beautiful love, of and dedicated to Connie, on the day we were falling in love. Forest Knolls, February 13, 1971. I awoke, looked at the face beside me on the pillow, grabbed my camera and started composing this piece. It came out of the camera like this!

MTNS (1970-71) 8 min. Color Silent Rental \$10

Mtns observed. Daily, seasonally they come and go, disappearing and emerging, moving in fog, in sunlight, in shadow. Never still, some mtn always moving just a little closer, or farther away; mtn in front of mtns, sink below others, rise again. They're breathing! Four films in one, actually, each an attempt to recreate on film that breath. Mimicking mtns.

## PAT FERRERO AND LOREN SEARS

MIMBRES CLASSIC BLACK-ON-WHITE (1969) 5 min. B&W Silent Rental \$5

The most incredible pottery designs ever; circa 1100 A.D., Southwestern New Mexico, Mimbres indian (extinct). Designs range from entirely abstract/geometric, mandala-like patterns, to delicate, playful living creatures that skip, crawl, buzz, splash and fly. Due



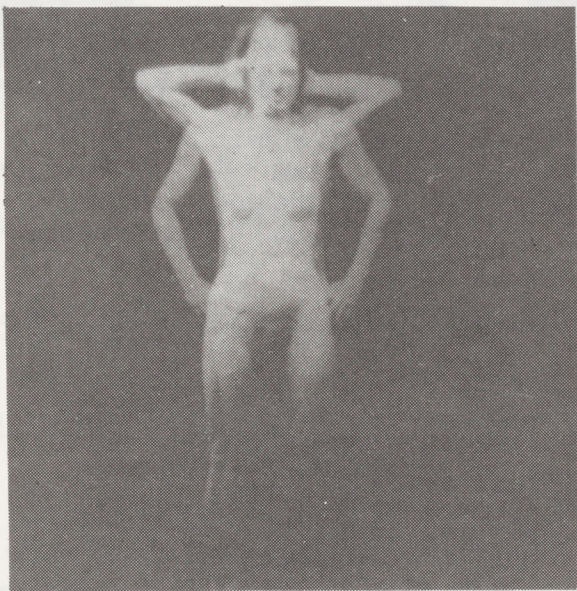
to the shape of the pots, all are circular. These we liberated from the Museum Papers where they were entombed without anthropological comment. Our purpose was to restore them to life as comment on themselves, and therefore the persons that made them. By animation on film, to re-animate in spirit; bringing them back to life for contemplation on.

Pat "discovered" the potteries and acquired the materials which we, working separately and together, put onto film. First part simply catalogues the entire collection of approximately 1,000 designs, 2 frames each. Then goes on to reconstruct the play (drama) inherent. Specially recommended to anthropologists and art historians.

Note: This film, another in progress called CHURINGA and probably others in the future, comprise a series of attempts to extend the anthropological record through creative filmmaking.

## ANNE SEVERSON/SHELBY KENNEDY

### RIVERBODY



### RIVERBODY

B/W 6 min. Sound \$10

WITH SHELBY KENNEDY WHITNEY VANNOU HUYS JAY STATT-  
MAN MIKE KING PAM RAMSINGER ERIC ODY BOB ANDERSON RIC-  
HARD GIBSON JERRY FINKELSTEIN JOHN KNOOPS SIDNEY MU-  
LL L ENDAVID BOATWRIGHT PETER HUTTON SCOTT BART LETTOL  
IVEAHY HENSBO TRUPIN CARL OSVIL LAJANIC EMURAY AMA-  
AL FRED QUIROZ JULIEL ARIVIERE JIM GOIGL JERRY BURCHA-  
RD JEROME WALLACE PAUL MARIONIMARTHAKIMBALL KEN-  
THODGETT SEDCROCK DARLENE HICKS CINDY RIPPEY HOLLY-  
HARMON RENESPOONSUSAN VIEIRAJAN LASH KAREN BIGSO-  
N MIKE BARNES LIDERULEKELLY GOX HENSLEYRALPH JOH-  
N SONMARI LYNN MILLIGAN CURT MCDOWELL JON BROWNS-  
TEINOWENTUTT LETEDGOODMAN WALY HEDRICK FREUDE-  
BARTLETT CAL EBWILLIAMSMANDY PRYOR BILL MOORE MICH-  
IKOSMOG ERICHARD BARTH RIC HENOS FRED BROWN JAMES MA-  
CCOLL DORIS FELDMAN RODGER JACOBS ONPHILLINARES N-  
ICHOLAS CLARK PAUL GARTIN FRED MARTIN KATERINE CAULK-  
INTYSON KEELJOERINAL DOKITCARSON DIANA FOLDFERY-  
DANAPORTERRENE KESSLER CHAUNDEPOWERS MARK GOLD B-  
ERG ROBERT NELSON JOHN MILLIGAN DIVIDSHAPIRO VASSI-  
LYN KYOUSHI DIRK VAN HOUHUYS LARRY REED ROG IN PICA-  
RDIRAFABRICANT TANNY HODGETTS JOSEPHRYORJOEPIRON-  
EBRENDABEBEE ANNE SEVERSON.

### I CHANGE I AM THE SAME

B/W 40 feet Sound \$5

You in your clothes. Me in my clothes. You  
in my clothes. Me in your underpants. You  
in nothing. Me in your clothes. You in my  
underwear. Me in nothing. You in your un-  
derpants. Me in my underwear. You in no-  
thing. Me in nothing. You in your clothes.  
Me in my clothes.







*In Los Angeles, Ralph Shubert, feeling despondent, clamped a .38-caliber automatic to an ironing board, ran 10 yards of gauze from the trigger to an electric mixer, suspended a heavy sash weight over his head by a thread and poured gasoline all around. He set fire to the gasoline, started the mixer winding up the gauze and sat down before the gun under the sash weight. The sash weight failed to fall down, the bullet merely wounded him and a neighbor put out the fire. Police took Shubert to the hospital.*

#### FILMS BY JAMES SERVAIS

- Mme Curie - Early work the vampire myth  
mescaline cure 12 min. \$15  
color sound
- 3 X 2 (3 by 2) skin tension-contact line  
minimal body film black and white  
blank sound track 6 min. \$5
- COKE a cocaine commercial  
very hard very yellow very obscene  
a good rush 2 min. for \$5
- The Rose pleasant little bondage film  
clean music by Chopin  
2 min. - \$5
- 17 Reasons Why - crazy blueshipdaysintraumacity  
with Alice Cooper  
sound 13 min. color
- yesIwannagetoutofhere



## KRISHNA SHAH

OUR GANG 10 min. 16mm B&W Sound Rental \$10

Photography by Jim Stinson.

Four kids wearing the rubber masks of President Johnson, President DeGaulle, Chairman Mao-Tse-Tung, and Nikita Krushchev enact the assassination and persecution of a "football" under the observing eyes of an African boy.

The film, an allegory of our times, depicts last twenty years of our cold war with all its delightful and deadly ramifications in an improvised game of football.

The thesis of the film: giant politicians like small children play simple but terrifying games.

Official U. S. Entry, West Berlin, 1967.

Finalist, National Student Film Festival, 1966.

Also available from Center Cinema Coop, Chicago.

201-203 20 min. B&W Sound Rental \$20

Cast: Linda Ho, Lionel Kratinz, Steve Daly.

The short subject "201-203" is a fictional documentary, fictional in structure and documentary in spirit.

The story is simple: MAN and WOMAN--alienated anti-heroes from two civilizations, Asia and America. They try to make contact and they fail. Their failure is enacted behind the backdrop of technology and theology.

The film is a satire on our cosmopolitan cultural osmosis: east is not all mystic or west is not all wild west. Like old generals never die, we never stop believing.

Best film, Photography Society of America, 1967; Cine Golden Eagle Award, 1968; Finalist at Foothill Festival, 1967.

## STEPHEN SHAPIRO

USA DURING WAR 4 min. B&W Sound Rental \$5

Credits: A film by S. Shapiro.

A timeless statement about U. S. awareness during the atrocities of its war(s).

BANKRUPT 25 min. 16mm Color Sound Rental \$50

Existential self-realization revolution of power, parody cynical satire in finest Soviet style. Filmed on location in Venice, California, with actual people. Identity, identity, identity - reality, reality, reality - trucking, machinating, playing remain roustabout, recall alienation; and finally identifying to task in adamant acceptance to...Cocks and hearts, love and flowers, 500 cycle tone start.

## PAUL SHARITS

WORD MOVIE (FLUXFILM 29) (1966) 3-3/4 min. 16mm Color Sound Rental \$5

Approximately 50 words visually "repeated" in varying sequential and positional relationships/spoken word sound track/structured, each frame being a different word or word fragment, so that the individual words optically-conceptually fuse into one 3-3/4 minute long word.



N:O:T:H:I:N:G (1968) 36 min. Color Sound Rental \$50

Based, in part, on the Tibetan Mandala of the Five Dhyani Buddhas/ a journey toward the center of pure consciousness (Dharma-Dhatu Wisdom) / space and motion generated rather than illustrated / time-color energy create virtual shape / in negative time, growth is inverse decay.

"The screen, illuminated by Paul Sharits' N:O:T:H:I:N:G seems to assume a spherical shape, at times -- due, I think, to a pearl-like quality of light his flash-frames create ... a baroque pearl, one might say -- wondrous! ... One of the most beautiful films I've seen."  
--Stan Brakhage

"You are pulled into the world of color, your color senses are expanded, enriched. You become aware of changes, of tones around your own daily reality. Your vision is changed. You begin to see light around you, light on objects around you. You begin to think about light. Your experience range is expanded. You have gained a new insight. You have become a richer human being." -- Jonas Mekas

"In essence there are only three flicker films of importance, ARNULF RAINER, THE FLICKER, and N:O:T:H:I:N:G ... In terms of the subjects we have discussed here, it is Sharits' N:O:T:H:I:N:G that opens the field for the structural film with a flicker base."

--P. Adams Sitney

T,O,U,C,H,I,N,G (1968) 12 min. Color Sound Rental \$20

Starring poet David Franks whose voice appears on soundtrack / an uncutting and unscratching mandala

"Merges violence with purity." -- P. Adams Sitney

"Surrealist tour de force." -- Parker Tyler

On 10 Best Films of 1969 Lists" of Soren Agenoux and Jonas Mekas.

RAY GUN VIRUS (1966) 17 min. 16mm Blank/Color

Rental \$25

Although affirming projector, projection beam, screen, emulsion, film frame structure, etc., this is not an "abstract film"/projector as pistol/time-colored pills/ yes= no/mental suicide and then, rebirth as self-projection.

"I really do think you have a very fine film there of magnificent subtlety in its by-play with the texture of film and eye's grain..." -- Stan Brakhage

"The retinal retention of afterimages is remarkable!" --Ed Emshwiller

"With films like RAY GUN VIRUS, LSD may become obsolete." - N.Y. Museum of Modern Art

"...just colors and strobe...'light-color-energy patterns (analogues of neural transmission systems) generate internal color-time-shape and allow the viewer to become aware of the electrical-chemical functionings of his own nervous system' ...It's true." -David Curtis, INTERNATIONAL TIMES

"RAY GUN VIRUS is a work in which no images appear yet one can get pure identity on film...projected film itself makes the viewer aware of where he stands. RAY GUN VIRUS is not so-called "Psychedelic Cinema" but even more and goes beyond it through Sharits' bright clarification of the media." --Takahiko Iimura, FILM

Shown at the 4th International Experimental Film Competition, Knokke-Le Zoute and included in the "20 years of American Personal Film" anthology, National Museum of Modern Art, Tokyo, fall 1966.

Collections: N.Y. Museum of Modern Art; Royal Archive of Belgium.



PIECE MANDALA/END WAR (1966) 5 min. 16mm B&W/Color Rental \$8

Sound track by Bob Grimes.

Blank color frequencies space out and optically feed into black and white images of one love-making act which is seen simultaneously from both sides of its space and both ends of its time.

"Thanks for the strip...it IS that/cut to the bone of some matter that does really concern me: how a man and a woman meet nakedly head-on among the colors....lovely: I can hardly wait to see the entirety of that vision..." --Stan Brakhage

"PIECE MANDALA/END WAR reminds me very much of the back light (GoKo) which illuminates the spirit of Buddha -- yet no image of Buddha appears; rather, a couple of naked bodies. I have never imagined that GoKo could really happen and illuminate as in this film" --Takahiko Iimura, FILM ART

## GARRY SHEAD

DING A DING DAY (1966) 10 min. 16mm B&W Sound Rental \$10

Credits: Direction: Garry Shead. Camera: Ian Van Weirengen, Roger Whiticker.

Other Distribution: (Ubu Films) Sydney Film-Makers' Coop.

A poetic look at life. It sustains a mood of elation through a series of disjointed/sequences.

## LEE SIMONDET

TRIPS 6-1/2 min. Color Sound Rental \$8

Abstract effects alternating with semi-candid footage of a nude girl in various settings.

MEMORY OF LOVE 3 min. Color Sound Rental \$3

A semi-abstracted double-exposed exploration of a present love plagued with past loves.

## JOHN SIMON

EXCERPTS 10 min. 16mm Color Sound Rental \$11

EXCERPTS is a film for filmmakers. Against a constantly changing yet always unchanged visual background it raises questions of the deepest significance for those concerned with the nature of film as our most contemporary art form as well as our most powerful vehicle for social comment.

IT'S PLEASURE TIME FOR YOU 4 min. 16mm B&W Sound Rental \$6

In tune with our favorite cigarette jingles we see why the dinosaur is extinct -- the dim-witted beasts would not read the fine print on the packs! It's IT'S PLEASURE TIME FOR YOU for a sobering view of history.



FRANK SIMONS

**B.G.B.**

(brown glass bottles)

True  
Life  
Adventure!

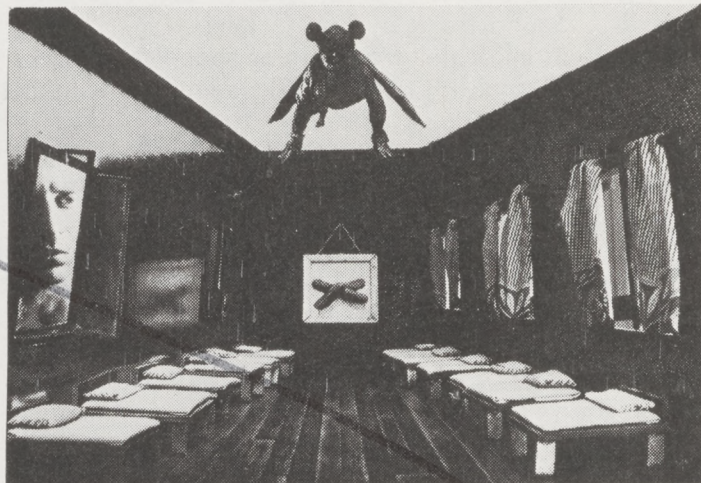
["finding bottles?!"  
"...Yes!!"]

"dreamlike..." j. natali

**BONUS!!**

2 film by Frank Simons  
B+W 4 minutes  
PACKAGE DEAL: Rent **MUNA** for \$10.00  
and get **B.G.B.** free.  
14 minutes of ACTION PACKED VIEWING for only \$10.00!

W.D. 10/23



**MUNA**

BY FRANK SIMONS

...controversial fly comedy!

HONORABLE MENTION  
MONTEREY FILM FESTIVAL - 1970

B+W 10 MIN. RENTAL \$10

GENE SIVE

AUTOMATIC STICK SHIFT 11 min. Color Sound Rental \$12

Credits: Thanks to Ben Van Meter  
An errodic view of life.

RICHARD STANTON

IMAGO 11 min. 16mm B&W Sound Rental \$15

"In his superb IMAGO Richard Stanton tells of a young man tortured by his homosexual tendencies. In the course of this painful, uncompromisingly honest picture, his mother-possessed hero undergoes a regular therapy session with his psychiatrist. As he talks - on the sound track - we see on the screen what his unhappy existence is like, his growing attraction to his carefree athletic friend. Compassionate yet detached, it is a remarkable achievement."

GERD STERN

"Y" 12 min. 16mm B&W Sound Rental \$12

Co-maker: Ivan Majdrakoff; sound: Michael Callahan.

"...a question (as valid a form in film poetry as a phrase or a sentence): what effect does the authority syndrome of the highway have on contemporary sexual dynamics? The question is asked through a collage of highway signs, center lines, the nude seen as the WAY with circumstantial sounds of orgiastic motors and brass.



# THE HANDPAINTED FILMS OF *BARRY SPINELLO*

**OPUS I** — 1967 Color 3½ min. silent 16 fps rental \$5 sale \$70. A colorful and exuberant film which explores the primary techniques of film painting.

**SONATA FOR PEN, BRUSH AND RULER** — 1968 11 min. color hand painted sound hand painted image rental \$14 sale \$220.

Top award Lewis and Clark Film Festival 1969.  
2nd award Berk.—Ann Arbor Film Festival 1968.  
Award St. Lawrence Ind. Filmmakers' Comp. 1968.  
Honorable mention Yale Film Festival 1968.

SONATA was made without camera or tape recorder by handpainting thousands of images on to 16 mm. clear leader. I had been a painter and musician up to this time. I found the size of my paintings becoming smaller and smaller. I would make long series of paintings 1 inch by 2 inches changing only small details in each painting. It was a logical and natural step for me to proceed to drawing images directly on to 16 mm. clear leader. My original idea was to dub sounds of my own playing (wooden recorder and tuba) to the images. It wasn't long before I learned McLaren's method of painting sounds directly on the soundtrack, and this led to the structure of SONATA. I worked on SONATA like a man possessed, determined to make a film, and a sound film, with no funds to do so. SONATA was made for 3 dollars worth of clear movie film and five bottles of ink, for a total production cost of \$9, plus seven months of my life: fifty hours per week for seven months—sixteen thousand individual frames, each one painted with love and care. I wanted to make a film that was intense, joyous and audio-visual, with sound and image functioning as a unit on a frame by frame basis. My overall esthetic purpose was to shape and compress the tremendous kinetic energy of the handpainted image into a harmonious unit, which could be enjoyed on many levels and with many screenings.

Barry Spinello

"Carrying the early McLaren/Breer/Harry Smith rhythmic soft geometric color-pattern movie to its possible ultimate. No succession of mere pretty doodling effects; developed with extraordinary control and feel for screen plasticity."

Ken Jacobs

"He is a kind of twentieth century Rembrandt, I think—a person who is utterly committed to his art and is interested in and capable of pushing out the boundaries to a new sense of perception and visualization in human experience."

Dr. Roger Ortmyer, Ex. Dir.  
Dept. of Church and Culture  
National Council of Churches

"SONATA has got to be some sort of a classic. It was the day it was made. It is a joy, witty and moving. A good name for what Spinello does, since it reminds me of a monk-like pursuit, would be 'illuminated filmmaking.'"

Lenny Lipton  
Berkeley Barb

"All here (National Film Board of Canada) Thought SONATA great."

Bob Verrall

**SOUNDTRACK** — 1969. 10 min., black & white with some color hand applied to each print, hand painted image, hand painted sound, rental \$13, sale price \$175.

Two prizes — Monterey Film Festival 1969.  
Two prizes — Fourth Annual Independent Filmmaker's Competition 1969.

I think every student of film should early in his studies make a film such as SOUNDTRACK; namely, a film in which sound and image are conceived together as a unit and painted out frame at a time. The advantages for students of handpainting sound and image are threefold: 1. the expense involved is minimal. 2. there is no time lag between the conception of an idea and its realization and screening (no lab wait, etc.) 3. ideas can be expanded, modified and changed immediately and directly after viewing. A basic feel for audio-visual space-timing and the grammar of the frame can be learned in this way. Space-time, sound-image can be studied much the way a classical musician might study harmony and scales. Virtually all of the problems of filmmaking with camera and tape recording equipment, especially timing and editing can be dealt with through audio-visual filmpainting. Articles and illustrations which describe the tools and techniques used in making SOUNDTRACK can be found in Source Magazine (issue no. 7) and Film Culture Magazine (issue no. 48-49). Or, if requested, this material will be sent to renters of the film.

Barry Spinello

"Spinello's new film SOUNDTRACK is a tour de force of brilliant technique and the most amazing synthetic optical soundtrack ever constructed. Somehow he has learned the secret of hand generating very complex and rich wave forms. The patterns on the screen are frequently those that created the sound we hear. I think this has been done before, but never so richly or vividly."

Lenny Lipton  
Berkeley Barb

"Marvelous."

John Cage

"A good example of film-painting is the recent SOUNDTRACK (1969) by Barry Spinello of Oakland, a black and white film in which the images seen on the screen have also been drawn (26 frames ahead) on the soundtrack, so that one is simultaneously seeing and hearing the images. Spinello's images are usually abstractions, or simple geometrical forms undergoing complex changes. Spinello, unlike Lye and Harry Smith, works in 16 mm."

from NOTES ON FILM by John Schofill,  
U.C. extension, Sept. 1969.

"I enjoyed this film immensely. A delight to the eye and as one got caught up with the images and sounds I found myself smiling, then grinning, then giggling and by the time Spinello was adding quick words and sly bits of nonsense, I was laughing out loud. All of me had a great time."

Eldon Dedini  
(cartoonist, Playboy Magazine)

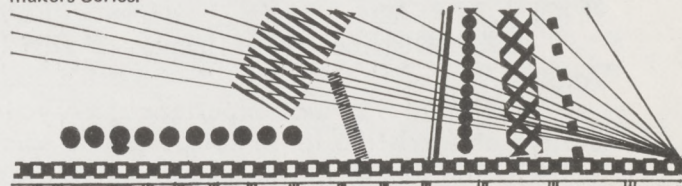
**COLORED RELATIONS** — 1970, color, sound, 4½ min., rental \$8 sale \$95. Hand made sound and image, light, colorful, humorous.

**VARIATIONS ON A 7 SECOND LOOP-PAINTING** — 1970, black and white, silent, 24 fps, 6 min., rental \$8.

The "theme", a seven second loop-painting (actually closer to eight), is repeated seven times in succession before the title appears. Then, using an optical printer, the variations start. After each variation the original theme is repeated once. The variations involve step-printing, repetitions and optical manipulations. They very closely follow the original theme.

**SIX LOOP-PAINTINGS** — 1970, color, sound, 11 min., rental \$14, sale \$200. Screened KING TV, Seattle.

On tour with the American Institute of the Arts New American Filmmakers Series.



In SIX LOOP-PAINTINGS, as in SOUNDTRACK, sound and image are hand applied directly on to 16 mm. clear leader. The image at a given instant is repeated both on the image track and soundtrack, so that the viewer is visualizing the image he is hearing. However, unlike SOUNDTRACK, the images and sounds in SIX LOOP-PAINTINGS are not painted; they are made by cutting to size and pasting acetate self-adhesive patterns (Micotape and Zipatone) directly on to the clear film. Each pattern yields a distinct and different sound. Patterns of lines yield square wave sounds; patterns of dots yield sine wave sounds; patterns of diamonds yield sawtooth wave sounds, etc. The finer the pattern, the higher pitched the tone. The further spaced the pattern the deeper the tone. Acetate adhesive screening is truly an amazing filmic building and study material. Instant sound! I especially recommend SIX LOOP-PAINTINGS to those interested in the texture of sound and image, and in the ways sound and image can relate to each other.

The films of Barry Spinello may be booked as a package for the reduced rate of \$60 (a saving of \$13).

Appearances by Barry Spinello are sometimes available (films, slides, and lecture on tools and techniques of film-painting).

to be released soon

**DAYLIGHT** — made with a grant from the National Council of Churches. This film combines live filming and live sound with the techniques of audio-visual film-painting used in my other six films. Inquire Canyon Cinema Coop as to status.



## MARVIN STARKMAN

THE AMERICAN WAY (1962) 16mm/35mm 10 min. 16mm Rental \$20

Edinburgh, Tours, Oberhausen, Boston, Bergamo, Cork Film Festivals. Wing It Productions. Produced by Marvin Starkman and Bob Feinberg. Directed by Marvin Starkman. Written by Bob Feinberg. Photographed by Ed Emshwiller and Peter Moore. Cast ... John Cazale, John Heffernan, and five dozen other strange persons.

"This is a satire of France's 'New Wave' films and is utterly mad, nonsensical and amusing because of its sheer absurdity. The message of this film is, 'Never trust a New Wave cameraman with an old roll of film.'" -M.S. and B.F.

"...providing ten madly funny minutes. Marvin Starkman and Bob Feinberg puncture the pompous image of Uncle Sam with a sharp sense of humour that is akin to Gonnyery."

-The Scotsman

"...is a gay, and often hilarious anarchistic spoof,...The central figure is an unsuccessful bearded saboteur, who attempts ... to 'explode' several well known American myths, including the Yankee Stadium, an Apple Pie and a rack of Mothers' Day cards ... There is a mad 'necking' scene on a park bench which is worthy of the Marx Brothers at their best."

Film News (F.F.S.)

"A crazy goonish debunking of the American way of life." - Daily Worker

"In a glorious send-up piece about themselves our transatlantic neighbors have guyed their treasured symbols like the Yankee Stadium, Mothers' Day, and apple pie, jeered good-naturedly at the sex war (with three old ladies blissfully knitting at an enormously long garment which stretches into the garden, where three old men are equally blissfully unravelling it), promiscuous love, and anything else that comes to hand." - Glasgow Herald.

"... has provoked critics and public to rapture. It is a hilarious example of irresponsible American self-criticism, with satire particularly biting and entertaining ... It has, in its brief duration, put American prestige at the festival on a very high level." - Christian Science Monitor.

"A bonus ... deliciously wacky - a thing of superb and witty spoofing." -

Bosley Crowther, New York Times

## ALAN STECKER

SLICE OF BREAD 8 min. 16mm B&W Sound Rental \$12

Other Distribution: Filmmakers' Distribution Center, N.Y.C. Creative Film Society, Van Nuys, Calif.

A film of a sexual experience. A young girl discovers her body for the first time. She is alive and existing in contemporary America and is affected by the culture. "Another raman-tache by the indefatigable Alan Stecker ...." --Chauncey Howell (Women's Wear Daily).

AMERICAN, HOME OF THE FREE, LAND OF THE BRAVE 6-1/2 min. 16mm Color  
Sound Rental \$10

Other Distribution: Filmmakers' Distribution Center, N.Y.C. Creative Film Society, Van Nuys, Calif.

A film featuring Lester Maddox as the main player. It is produced with actual footage of Maddox and is cut as a eulogy to Maddox and the contemporary American ideal.

THE SHAVE 6-1/2 min. 16mm B&W Sound Rental \$10

Other Distribution: Filmmakers' Distribution Center, N.Y.C.

This is a comment on an everyday experience starring Arthur Pellman. I feel that it goes beyond the actual act of shaving.



# MICHEAL STEWART

**FREE FORM** color sound 4 1/2 min rental \$8

17th new york film festival  
1st prize \$500 Sonoma State Film Festival, 1968  
1st prize \$200 Maryland Film Festival, 1969  
1st prize shared \$150 St. Mary's Film Festival, 69  
2nd prize \$150 Foothill Film Festival, 1969

"Micheal Stewart has given us something new in 'Free Form' - an ecstatic dance of modulated film speeds. Here the images are slowed down into a lush grainy blending of compositions which gradually break into the rhythms of the dance. 'It' is a perfect work"

P. Adams Sitney  
Notes from the prize winning films Maryland Film Festival



"'Free Form' is a celebration of life communicating on various levels of consciousness. It has a beautiful sensual dream like quality to it - a pulsating excitement which permeates throughout."

Barry Gerson Filmmakers Newsletter



**The GRAY UNNAMEABLE** color sound 11 min. rental \$16

A carnival of San Francisco characters from Sancy Union Square to Frowsy Market Street is counterpointed with a sound track cacophony of soap commercials, news commentators, old records and excerpts from Lewis Carroll and Beckett. The rhythm of editing is perfect so that the film builds both through the sound track and visual experience to create the surrealistic, the absurd, the blasphemies... a unique and poignant film expression. "He catches the familiar figures in unexpected light, that of his own poetic expression and humor" Film Review

Sharing 1st prize with the "GRAY UNNAMEABLE" at the St. Mary's Film Festival, '68

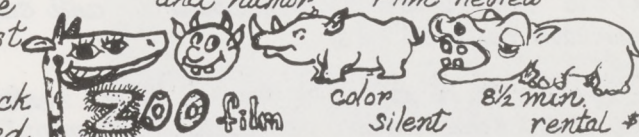
## THROUGH THE MIND'S EYE

color sound 11 min. rental \$14

Mechanical shapes are transformed thru color and rhythm into a rich emotional journey. The sensory experience is high, almost hypnotic. Rich saturated color, throbbing film imagery and quick montage editing are orchestrated in the continual metamorphosis of a scrap junk yard. The film demonstrates the artistic craftsmanship of matting, color filtration, reprinting, distorted and slowed down images, split screening, and superimposition techniques. "The total experience is mysteriously beautiful" S.R.



and humor" Film Review



"There are people who begin the zoo at the beginning, called way in, and walk as quickly as they can past every animal until they get to the one called way out, but the nicest people go straight to the animal they love the most, and stay there." A.A. Milne  
"I like it!" Stanley Ginnaffe

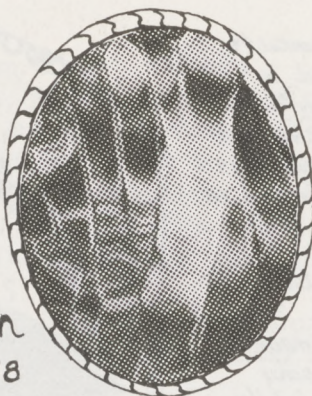
Films of beauty and imagination.



# MICHAEL STEWART

## NINE TWIGS OF WOODEN

The magical properties of certain herbs are translated into a dazzling phantasmagoria



1971 color ~ sound  
10 min. rental \$16

"Hand-etching and handpainted technique give a beautiful bas relief effect while the organic imagery goes thru continual alchemy of the artist's imagination." S.R.

## man playing accordion

1971 color 12 min. rental \$18

Sound recorded by Eric Blume, 1969

Q (M.S.): "I notice that a lot of people just drop in money and pass on. I wonder what you thought about that."

A (Larry the Accordion Player): "Havent given it much thought. All I know is I'm out here putting music out - if they want it all right, if they dont, well there it is."

"Unique poetic document of a blindman's world of sounds from his music and city."

## INTIMATE JOURNALS

"For the last several years Micheal Stewart has been working on an epic film work entitled "Intimate Journals." The chapters describe his own aesthetic path, his experiences and relationships and the artistic command of his poetic intelligence."

WID

### CHAPTER 1 color sound 9 min. rental \$12

"This work begins the development of my film sense in a unique period of conflict and cultural contrast in the Bay Area 1967-68. Romantic-surreal imagery and quick precise editing tell a story of the revolutionary movement of youth, the revolt against suppression and the concurrent awakening to the sensuous experience of living." M.S.



CHAPTER 3 color-silent 9 min. rental \$12 "A cataclysm of imagery and events tell a story of my intense visit to Los Angeles 1968. Surreal and mysterious juxtaposition of images and realities are composed to express the nonsensical, absurd and surreal nature of 20th century American culture." M.S.

CHAPTER 6 color-sound 6 1/2 min. rental \$10 "Lyrical dream imagery and rich golden hue permeate throughout conveying the essence of one man's life and loves and the poetic rhythm of man with nature. The prelude is hand etched animation - a visual prayer for all mankind. The rider is Bruce Baille; the film was recorded next to the Pacific Ocean, Fort Bragg, Calif. 1968, composed 69-71." M.S.  
Piano music: Ravel's Prelude y Pavan Pour Une Enfant Defunte

"It's a beautiful film that everyone can enjoy and find rest in."

Bill Moritz

Films of beauty and imagination



# IS NP R I N G T I M E

BY DAVE STONE

1 min. Silent  
Rental: \$5 - 16mm



1970

Moments after the beginning, it will become clear why In Springtime has become a favorite amongst the millions at home and abroad. Do not be disappointed, if at first it is not understood on the first showing. It was made with the understanding that one will grow in his knowledge of the film's inner being. It is hoped that some may even reach an eternal bliss from the meditational value which may be found in the one minute of projection time. A real must for your next backyard cookout or movie party.

## BALLOON

1969



BY DAVE STONE

16mm-Sound-4min.-Black & White-Rental: \$5

Tom Collentine helped me put Balloon together and therefore it is dedicated to him, whose life is more or less captured in this movie.

It was early in '69 when I shot Balloon and I immediately recognized it as a success. My attempt to portray the entire cycle of Nature, in Balloon, was nearly perfect. This was the first project in my quickly evolving love for the awareness of time/space. Time/space carried the largest warm spot in my heart until Cyndi came along and now it has stepped down to number two. Is Dave Johnson at home in bed?

"Yes"-Dave Johnson  
"I love David"-Cyndi  
"Phenomenal"-Gary Pruner  
"Qunti plen crxm tolsy?"-Time/Space

## TWO HALVES



"half the information, half the answer."

BY Dave Stone '71

-16mm - B+W  
-12 minutes-sound  
-Rental \$15.00

ONE HALF OF  
A CLAP  
and  
HALF TIME

## 3 Whole Movies 1971 16MM SOUND 10MIN COLOR Rental: \$10

Three Whole Movies is a trio of whole films. Each is complete from start to finish. The following notes describe the three movies in this package:

One Whole Movie #1- "Well, it is very deep, very deep. It is definately Number One in my book."

One Whole Movie #2- "This movie among movies gets bigger each time I edit it."

One Whole Movie #3- "He said to me it is as complete as is possible. I thanked him, bought a couple pencils from him, patted his German Shepard on the head and went home."

THREE WHOLE MOVIES BY DAVE STONE

## DIARY

1971

DAVE STONE

16mm-Sound  
B&W-15 min.  
Rental: \$15

one day's thoughts

a record of information which was held that day.(which day?)

A STATEMENT OR  
A MEASURE.

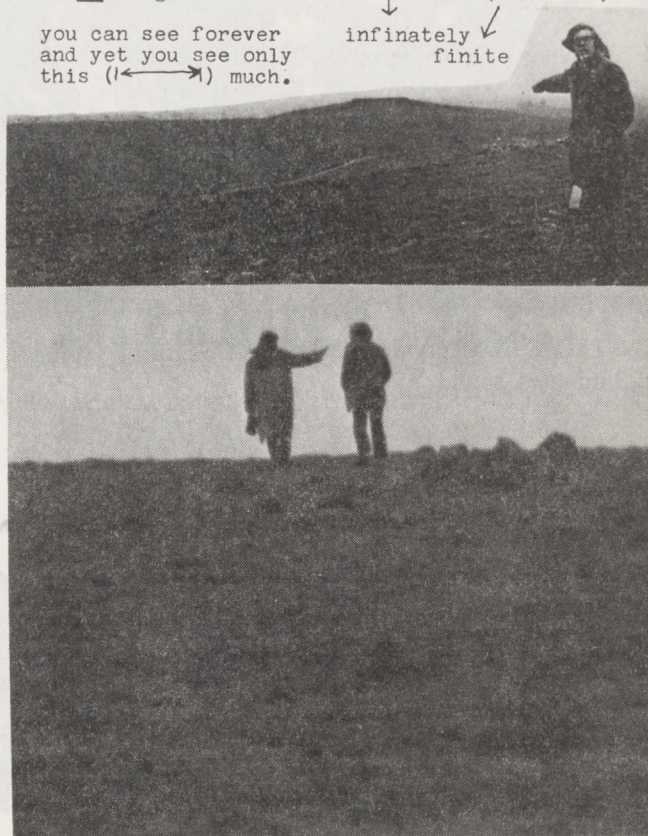
it is THERE and yet  
is no longer THERE.

you can see forever  
and yet you see only  
this (←→) much.

a selection  
(a choice)  
(RANDOM)

infinitely  
finite

A TIME.  
(yesterday  
tomorrow  
one day)  
(DEFINITE)





\* pkg. rents for \$60 7/25/73

**TERRY SULLIVAN**

**"DAY OF THE MUNI LOVE BUS" X**  
color, 23 minutes, sound, \$30.

The film is a light-hearted and enjoyable satire on current trends in nudity and sex. The plot is simplicity itself. A good-looking young man boards a city bus and promptly lays down his newspaper to oggle the female pedestrians. A beautiful and sensuous-looking girl climbs on board licking a psychedelic lollipop ("That was extremely suggestive—set the tone for the whole movie," observed San Francisco's assistant superintendent of transportation). The young man conquers his shyness when he sees the girl struggling to close a window and offers to help. As bus no. 2352 weezes on out into the bourgeoisie respectability of San Francisco's Sunset District, their looks and exchanges lead to an undulating embrace, passionate and gymnastic, in the back seat of the bus. The couple disembark from the bus, disappear into the shrubbery of Golden Gate Park, and continue their tireless love-making on a blanket. The dialog, sometimes out of cheap romances, is spoken with good-natured grace. The movie ends when the girl—rushing to meet her husband—flees naked into the trees, as the young man looks lost and bereft.

A searching hand-held documentary camera continually catches and blends the sights of love with a big city pop-environment. A recurrent blues harmonica adds a quality of folk ballad to the humorous and sometimes lyrical narrative. The film uses non-professional actors, whose personalities emerge in a non-acting style, and spread a wholesome, warm spirit without sensationalism or exhibitionism. The City Fathers disavowed any conscious collaboration with the making of this film, but did not exclude themselves from enjoying it.

"...considerable imagination and cinemagraphic novelty..."—San Francisco Chronicle.

Winner Esquire Magazine's Ninth Annual Dubious Achievement Award.

**TERRY SULLIVAN**

**"MUNI LOVE BUS" preview trailer**  
color, 3 minutes, sound, \$5.

**TERRY SULLIVAN**

**"HOT LIPS" X**  
color, 19 minutes, sound, \$25.

No, Hot Lips isn't an intellectual in the turbulent society of 1969. She's a beautiful girl hitchhiking to school before an English exam. Amidst rain and thunder, radio commercials for cleansers and hemorrhoids, and her own attempts to review mentally English facts, she makes love to a truck driver.

The film is more than a tour de force of unobtrusive camera in the cramped quarters of a panel truck. It is full of humor, erotically suggestive rather than graphic.

**TERRY SULLIVAN**

**X "THE JOLLY GREEN GIANT IN SEARCH OF LOVE, OR, GREEN IS BEAUTIFUL"**  
color, 8 minutes, sound, \$10.

"The best way to make a film with a message is to entertain the audience while you're stating that message."—T. S.

Here's what happens when The Jolly Green Giant, the only green man on earth, falls in love with a white girl who's nude sunbathing.



**X TERRY SULLIVAN**

**"THE RISE AND FALL OF A BEER CAN"**  
color, 10 minutes, sound, \$10.

This is the life of a beer can, thoughtlessly tossed away and discarded. The film depicts the need for recycling by showing how ordinary ways of people waste the environment. Although playful about a serious matter, the film delivers its message.

Each adventure of the beer can is an example of our failure to recycle properly. From the irresponsible radio commercials that herald the can's birth to the Bach requiem played at its funeral, the story tells of our fall, too. The final tractor is burying the whole world sterily.

Combined live and animated action and miniatures are used.

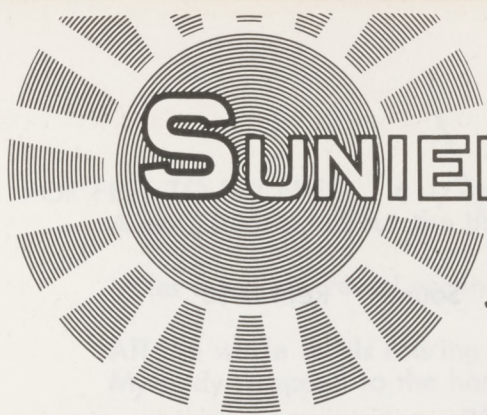
**TERRY SULLIVAN**

**X "LA RAGAZZA DAL L'AVVENTURA"**  
color, 12 minutes, sound, \$15.

"La Ragazza Dal L'Avventura" (The Girl From "L'Avventura") harmonizes the human with nature. The beauty of flesh is one with the beauty of earth, ocean, and sky. Tractable in its origin to the beaver film genre, this film does not exploit, but becomes a lyric erotic poem.

Intentionally it recalls the island scenes in Antonioni's "L'Avventura" in its terrain, camera movement, and tempo. However, where that film's mood is agonized, "La Ragazza's" is peaceful and contented. A restrained romantic piano after the manner of Satie, blends with the ocean sounds.





# SUNIER PRODUCTIONS

FILMS BY JOHN SUNIER



6 min./16mm/Color/Sound/Rental \$10  
Also SUPER 8/Color/Sound-24 fps Mag.  
with 18 f advance/Rental \$6 Sale \$36

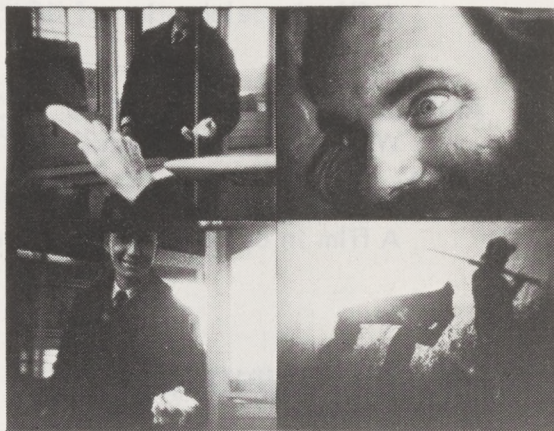
"John Sunier's six-minute 'Rite,' which might be subtitled 'What the Monk Does All Day,' is a visit to a Zen monastery in still and moving pictures, all nicely edited..." NY TIMES. Filmed at Tassajara Springs, Calif. Stills by Tim Buckley. \$50 award St. Mary's Film Festival. Whitney Museum New American Filmmakers series, Woods Eye series, American Federation of Arts traveling museum show. Also distributed by NY Filmmakers Coop.

## Water Cycle

10 min./Color/16mm/Sound/Rental \$12

Flowing trip thru the eternal cycle of rain and snow, water runoff, small and large streams, ocean, sun, rising vapor etc., to the accompaniment of Balinese Gamelan music.

**DON'T BE DEPRIVED OF YOUR  
CONSTITUTIONAL RIGHT TO SEE  
THESE CONTROVERSIAL FILMS.**



22½ min./16mm/Color/Sound/Rental \$23

A Shocking Exploration of the Mellow Yellow Mystique! Visions of a Banana Head! Cast: Jim Tichy, Frank Smith, George Ede, Anna Russell and dozens of nubile young bananas in the raw. \$300 St. Mary's Festival award, Underground Cinema 12 circuit.



## Renaissance Pleasure Faire

14 min./16mm/Color/Sound/Rental \$14

Kaleidoscopic collage of the Elizabethan period country fair held each fall in the Marin County woods. Music and sounds of the Faire. \$100 St. Mary's Festival award. Cinema 12.



MONTEREY POP FESTIVAL IMPRESSIONS

6 min./16mm/Color/Sound/Rental \$8

Music: Jerry Hahn. Cinema 12 c.



## CHICK STRAND

ANGEL BLUE SWEET WINGS 3 min. 16mm Color Sound Rental \$5

A film in celebration of life ... a montage of images.

ANSELMO 3 min. 16mm Color Sound Rental \$5

With Anselmo Aguascalientes and Balsamo el Mago ... Music by La Banda Aguascalientes.

Shot in Mexico.

A film in celebration of magic and tubas.

## VERNON SUNDFORS

TWO QUICKIES 3 min. Color Sound Rental \$3

Other Distribution: UBU, Australia.

## DON SYMANSKI

W D

LADY RED DOG RETURNS 9:15 min. Color Sound Rental \$12

LADY RED DOG RETURNS moves through fire down into the ominous depths of the watery unconscious, into that dimension where phantom animalistic shapes torment the struggling dreamer. Adrift in the inner dark are greenish dolphins, a leaping dog, a fog-shrouded bull, and other beast-like appearances, echoes of animality that are grotesque, demonic, charged with mystery, images that aggressively haunt the dreamer's body. This shadowy bestiality is punctuated by a partial illumination that is reminiscent of Rembrandt's dramatic use of light and dark. The play of this elusive light always insists on the physicality, especially the texture, of the organic shapes that float through the dark waters of the dream. Juxtaposed with the demonic animals is an army tank, two crippled planes on fire, a primordial horn, mechanical noises, and crowd's roar, tokens of our violence-ridden culture. It is as if the restless dreamer is caught between the two powers, the haunting remainders of her animality and the crush of modern mechanical violence. But the watery depths contain something beyond the animal/mechanical conflict: down deep the water is a vast ocean, full of the grandeur of silence; here is a space that not only contains opposites but transcends them. The dreamer awakes by emerging from the splash of a silent wave with a dim remembrance of the reality on that deeper level of silence."

--Jerry Pfaffl

RAYLOOM 14 min. Color Sound Rental \$20

Credits: Sound and silence through Martin Bartlett and Don Symanski.

Other Distribution: N. Y. Filmmakers Co-op.

Waves: luminescent sculpture. Organs of woven light ... as shelter. Momentarily light is eminent from the ephemeral protective home. Can the mythical sphere and tetrahedron be reunited in the building of the dome/sphere ... shelter?

less words ... less movement ... less film from the observer. (Are there any questions?)



FOR FEET TO FLOWER 6-1/2 min. 16mm Color Silent Rental \$8

A moth beating about the blinding radiant ceiling.  
my eye there.

Miles away the revved engines at runways edge ...  
in readiness.

All the while in his roaring eyes ...

My body strapped to the hammock netted seat...  
tightly manacled.

The same seeing awe in the Vietnamese prisoner's eyes.

The same repetitive muscles moving in my own face ...  
when HE was taken aboard.

The same as he...

Eyes darkly groping for feet to flower.

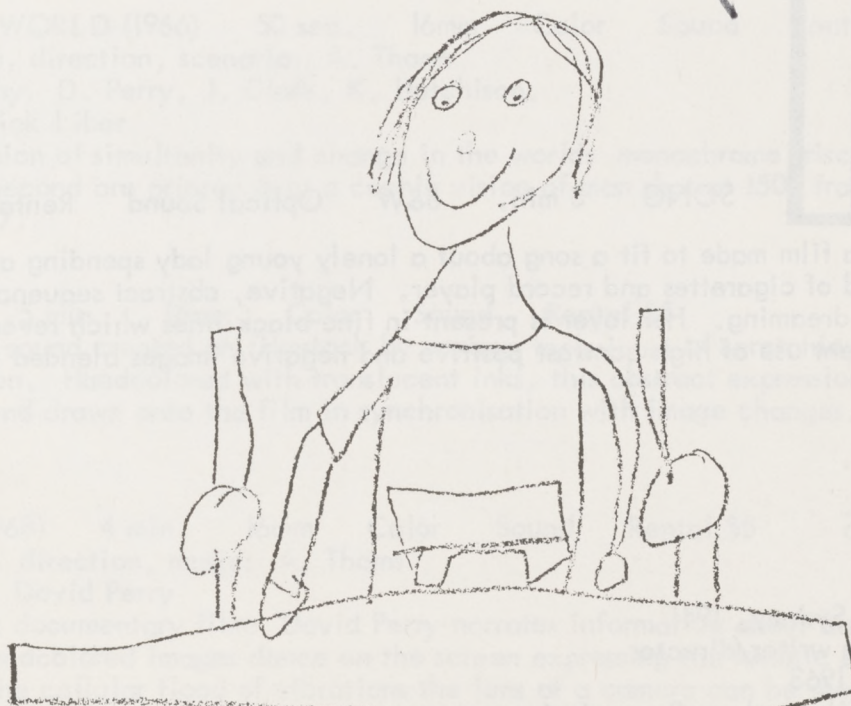
## DON SYMANSKI AND GARY MCMILLEN

WB

SHE WOULD KNOW (1969) 6:30 min. Color Sound Rental \$9

"We're all doing the dishes over the sink. Sometimes it's duty and sometimes it's song and sometimes ... the dishwater can mirror back images we embrace silently. What shadow sight of their bodies do "black" children have when they look into dishwater ... the shadows of palm trees, a river or a mirror? The film is not a statement but a questing ... visual questions into the still gestures of these awakening children. An asking into the delicate dormancy of still expressions that bring a stride to their bodies. Bodies whose fleeting utterances and budding fruit question our own sensibilities.

Nina Simone's arrangement and singing of the poem "Images" (by William Cuney) is considered a contributing force for its non-accompanied pure vocal comparison.



A portrait of John Simon



## RON TAYLOR

**MATTE** 14 min. Color Optical Sound Rental \$15

**MATTE** is an interplay of three ideas: the stark world of a black boy on probation is contrasted with the fanciful world of a nude white girl in flowery woods and both worlds are centered between glimpses of a successful interracial married couple at home with their child.

The film is offered as an impressionistic solution to racial/sexual conflicts. Most interesting is the complex impressionism that occurs through the use of traveling mattes and multiple image superimposition. This film served as the Masters Thesis film for the filmmaker at the Institute of Design in Chicago and exists as a complex, aesthetically integrated work of art.

**MOTH** 10 min. Color Optical sound Rental \$15

The killing of a moth in the bathroom becomes an allegory of killing in war. Hitler, LBJ, and Cardinal Spellman are cited for their irrational fear of enemies. Enemies are always seen as weird insects that threaten to infest our native countryside. *Moth* is a symbolic film about the irrationality of fearing any creature which is strange or unknown.

**WHEAT** 5 min. Color Optical Sound Rental \$15

Through fields of wheat/yellow now red/a farmer and his dog discover/thin trees in his hair, the harvest wind breathing/the country turning over. Originally an 8mm doubly exposed film, this short sketch of a farmer and his dog's trip through the countryside demonstrates how easy it is to film a poetic experience. It was made in two hours with one roll of film and two filters: red and yellow. It is accompanied by a poem by e.e. cummings which parodies the love relationship of the farmer and the dog.



**SONG** 3 min. B&W Optical Sound Rental \$15

**SONG** is a film made to fit a song about a lonely young lady spending an evening with her dubious brand of cigarettes and record player. Negative, abstract sequences suggest the sensuality of her dreaming. Her lover is present in fine black lines which reveal the two making love. An excellent use of high contrast positive and negative images blended in simple film poetry.

## ALBIE THOMS

Australian. Born Sydney, 1941

Theatre, TV, Film writer/director

Film-maker since 1963

Director Sydney Film-makers Coop, Ltd.



Withdrawn

1/76

IT DROPPETH AS THE GENTLE RAIN (1963) 6 min. 16mm B&W Sound  
Rental \$10

Production: Albie Thoms  
Direction, editing: Bruce Beresford  
Photography: Mike Molloy  
Scenario: Jacques Prevert  
Cast: Lyn Munro, Cam Perry, Terence McMullen, Germaine Greer, Paul Thom

Society threatened by fallout is at first alarmed, but then becomes complacent. The Church is powerless against the downpour which in this case is shit. Comedy.

THE SPURT OF BLOOD (1965) 7 min. 16mm B&W Sound Rental \$10

Production, direction: Albie Thoms  
Photography, editing: David Perry  
Costumes, masks: Michael Day  
Scenario: Antonin Artaud

A surrealist drama in which a medieval youth's sexuality is frustrated by God, Church and Family. Carnality triumphs. Made by Sydney University Dramatic Society for the Theatre of Cruelty.

RITA AND DUNDI (1966) 3-1/2 min. 16mm B&W Sound Rental \$5

Production, direction, scenario: A. Thoms  
Photography, editing: David Perry  
Music: Albie Thoms, Michael Orpwood

Two girls in their Sydney environment. Reality gives way to oeneric expressionism, a poem with lesbian overtones.

MAN AND HIS WORLD (1966) 50 sec. 16mm Color Sound Rental \$3

Production, direction, scenario: A. Thoms  
Photography: D. Perry, J. Clark, K. Hutchison.  
Music: Mick Liber

An expression of simultaneity and change in the world: monochrome triscreen segments changing every second are printed over a cosmic vision of man shot at 1500 frames per second. Made for Expo 67.

BLUTO (1967) 5 min. 16mm Color Sound Rental \$5

Image and sound created on filmstock by various techniques of scratching and otherwise removing emulsion. Handcolored with translucent inks, this abstract expressionist film also has synthetic sound drawn onto the film in synchronisation with image changes.

DAVID PERRY (1968) 4 min. 16mm Color Sound Rental \$5

Production, direction, music: A. Thoms  
Narration: David Perry

A synthetic documentary film: David Perry narrates information about his early years as a film artist as handcolored images dance on the screen expressing the kinetic energy of this artist. Through the cellular flood of vibrations the lens of a camera can be seen repeatedly closing in on the viewer until the image of photographer David Perry emerges from the color patterns.



## JAMES THORNTON

BEACH SCENE ONE/TWO 11 min. Color Silent Rental \$11

BEACH SCENE ONE/TWO is a perfect combination of technical virtuosity and personal meaning to form a valid, visual expression. --John Dulaney, American Experimental Cinema, N.Y.C. 1969

## BRUCE TORBET

SUPER-ARTIST, ANDY WARHOL 22 min. 16mm Color Sound Rental \$20

Other Distribution: Film-Maker's Cooperative, N.Y.C., Cinema 16 Film Library, N.Y.C.

Best documentary under 45 minutes, 1967 Mannheim International Film Festival, Archives of Museum of Modern Art.

A Super-kinetic visit to the super-studio of plasticman. The artist is seen at work, with various aides-de-camp.

SUPER-ARTIST draws us into the world of pop culture of which Warhol is so much a part. Henry Geldzahler, Curator of American painting and sculpture of New York's Metropolitan Museum of Art discusses Andy's work. Andy makes a film, children play with his plastic, floating pillows.

## NIKOLAI URSIN

"BEHIND EVERY GOOD MAN ..." 8 min. B&W Sound 16mm Rental \$8

Credits: Produced, written and directed by Nikolai Ursin

BEHIND EVERY GOOD MAN presents a sensitive, behind the scenes glimpse into the life of a young male transvestite. Honest and compassionate, this short documentary dramatization transcends its subject to become a moving reminder of our own loneliness and alienation, of the futility of our own aspirations.

## NORMAN YONEMOTO AND NIKOLAI URSIN

SECOND CAMPAIGN 21 min. (approx.) B&W/Color 16mm Sound Rental \$20

Credits: Camera - Nikolai Ursin; Sound and Editing - Norman Yonemoto; Produced and Directed by Norman Yonemoto and Nikolai Ursin.

Comment or descriptive note: SECOND CAMPAIGN is a tragi-comic look at three days during the Peoples' Park Confrontation in Berkeley. Taking the point-of-view that people act out of universal basic needs that lie beyond the generation gap and do not change with time, this carefully structured journal of pointed images captures the feeling of tedium and excitement, frustration and hope of Berkeley in conflict, and does so with humor and compassion.



## WALTER UNGERER

THE TASMANIAN DEVIL 20 min. 16mm B&W Sound Rental \$15

Credits: Assisted by Juan Drago and Arnold Genkins.

Documentary film in Cinema Verite style about the Tasmanian Devil, a roadster auto built for drag racing, and the men who built the machine.

Also available from N. Y. Film-Makers' Cooperative.

## INTRODUCTION TO OOBIELAND

PART ONE OF OOBIELAND (1969)  
16MM. COLOR, SOUND, 10 MINUTES

LOOKING-GLASS LAND IS INCOMPREHENSIBLE TO THOSE WHO HAVE NEVER STEPPED THROUGH THE LOOKING-GLASS. JUST SO WITH OOBIELAND. THOUGH THE FILM IS BY NAME AN INTRODUCTION, IT WILL SERVE AS SUCH ONLY TO THOSE WHO HAVE ONCE LIVED OR ARE NOW LIVING AMONG THE OOBIES.

RENTAL \$15.00 PER SCREENING  
SALE \$150.00 PER PRINT



## UBI EST TERRAM OOBIAE?

PART TWO OF OOBIELAND (1969)  
16MM. COLOR, SOUND, 5 MINUTES  
RENTAL \$10.00, SALE PRINT \$120.00

IT HAS BEEN SAID THAT IF THE TWENTIETH CENTURY WAS THAT OF FREUD, THE TWENTY-FIRST WILL BE THAT OF JUNG.

LUMIERE HAS LOOKED AT HIMSELF THROUGH THE LOOKING-GLASS AND SEEN MELIES. IN "UBI EST TERRAM OOBIAE?" THE

PRINCESS OF OOBIELAND IS INTERVIEWED IN THE FINEST DOCUMENTARY STYLE AND THEN TURNS INTO A BUTTERFLY. BUT THE CAMERA IS WISE AND TAKES ON THE ROLE OF THE THIRD SON, BEFRIENDING TREES AND ANIMALS, AND LEARNING FROM THEM THE SECRETS THAT WILL HELP BREAK THE SPELL AND FREE THE PRINCESS.

PERMANENT COLLECTION OF THE MUSEUM OF MODERN ART, NEW YORK.





## KENNETH VALENTINE

IN THIS ROOM 6 min. B&W Sound Rental \$6

Other Distribution: Center Cinema Co-op, Chicago.

Our minds continuously synthesize present, past and fantasy. We remember what we wish to remember plus what we cannot forget. The ever receding past mixed with fantasy is always upon us -- it is impossible to remember accurately. The necessary constructs of our minds though in each case personal, use the same mechanisms as society. To recreate past and fantasy with as much objectivity as possible -- that is relative objectivity -- should not be confused with living in the past or fantasy. Introspection like observation and experience is both serious and a parody of itself.

HAIKU FOR HAMLET 3 min. B&W Sound Rental \$3

Inside the mind of Hamlet is a world of fog and reflections. When sharpness and contrast come there is no reduction in confusion yet everything is always there to be seen. A brief painting--sketch--of Hamlet--a study in tonal values of grey evolving towards the polarization of black and white without resolution -- only the confrontation with ghosts.

## GERALD VARNEY

HANG TEN (1965) 6 min. 16mm B&W Sound Rental \$6

Starring: Jeff Tambor, Virginia Fields, Dan Barrows.

Early sync sound. Explores people pixilation and visually motivated zoom-back. "The academician absurd hero."

CHICK KIT 8 min. Color Sound Rental \$10

Chicken Delight girlie movie film in color Bar-B-Que hue.

RODIA (WATTS TOWERS) (1966) 12 min. 16mm Color Sound Rental \$15

Selected for showing, Belgium Film Festival, 1967.

For thirty years Simon Rodia worked on his mosaic towers. One day, he left his work never to return. In the summer riots of 1965, fire gutted the house in which Rodia had lived; the Towers remained. The film defines the Towers as a symbol of the infinite art form, the fire the flux in which all art exists. But whether the 'burning sky' exists in reality or as an illusion, the reference is more of a comment on the distortion of our times - fire, the antithesis of creativity; destruction, the antithesis of building.

Rodia built his Towers as close to the sky as he could make them; "now the sky is on fire."

PHYSICAL FITNESS (1967) 13-1/2 min. 16mm B&W Sound Rental \$18

Special Award, Foothill Festival, 1967

Merit Award, Bellevue Film Festival, 1967

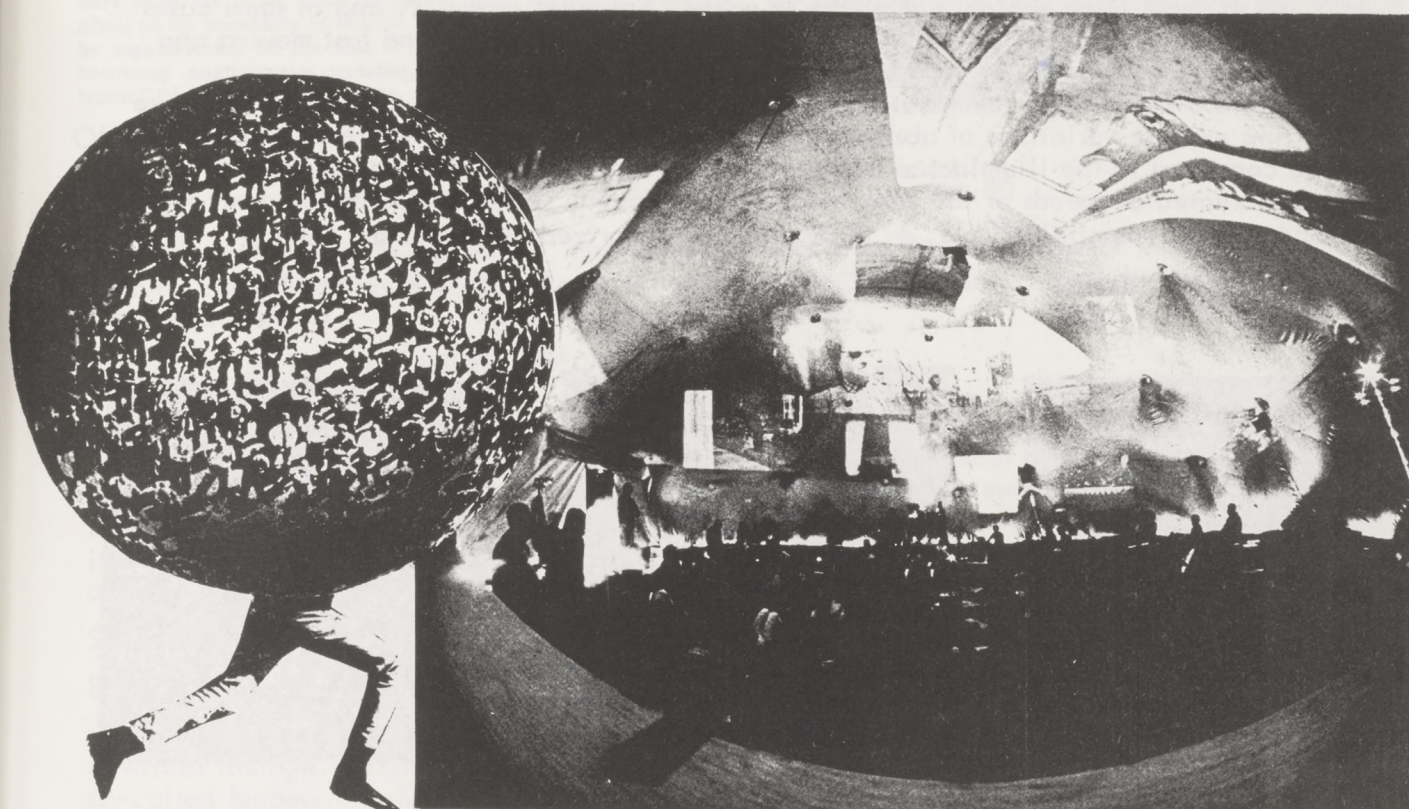
Special Award, San Francisco Film Festival

A collage film that considers the repetitious and perhaps inevitable aspects of man's war nature. Reality, when reduced to a war norm, sets up new connotations when everyday events are considered.

"Far and away the best use of the collage technique. And more human because it has elements of humor, and drew on images people are familiar with." (Kenneth Anger, Reverend John M. Culkin, George C. Stoney, Judges, 1967 Foothills Film Festival.)



## STAN VANDERBEEK



### BLACKS AND WHITES, DAYS AND NIGHTS (1960)

B/W                      5min.                      Sound                      \$7.50

"A 'drawn' film, with images that are constantly changing; drawings of landscapes that keep escaping, traces of faces, everything is almost what it is but never stays that way. The soundtrack punches out a wild monotone of dirty, nonsense limericks to the accompaniment of hand-drawn images related only in their complementary rhythm." -David Holmstrom

### BREATHDEATH (1964)

B/W                      15min.                      Sound                      \$22.50

Bell Telephone Prize, Third International Experimental Film Competition, Knokke-Le Zoute, Belgium, 1964. Prizes at Midwest and Ann Arbor Film Festivals, 1964. Dedicated to Charlie Chaplin and Buster Keaton. A surrealistic fantasy based on the 15th century woodcuts of the dance of the dead.

"...a film experiment that deals with the photo reality and the surrealism of life. It is a collage-animation that cuts up photoes and newsreel film and reassembles them, producing an image that is a mixture of unexplainable fact (Why is Harpo Marx playing a harp in the middle of a battlefield?) with the inexplicable act (Why is there a battlefield?). It is a black comedy, a fantasy that mocks at death...a parabolic parable." --S.V.

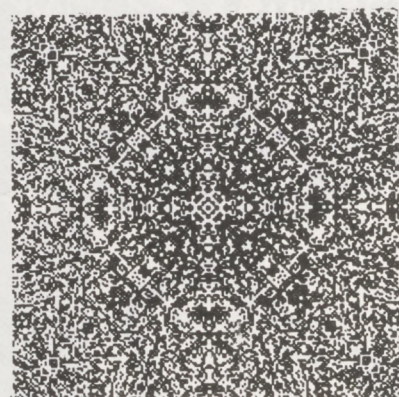
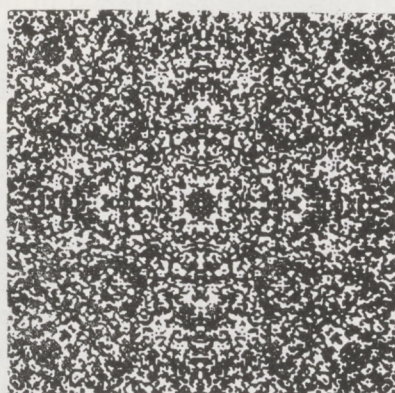
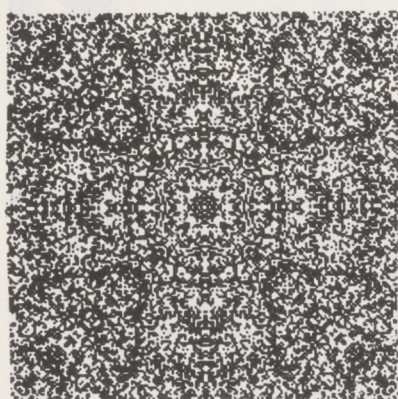


## COMPUTER ART SERIES

Computer Art Series, are animated computer/graphic films. The series is called "Poemfield." All of these films explore variations of poems, computer graphics, and in some cases combined live action images and animation collage, all are geometric and fast moving and in color.

There are 8 films in the computer animated art series. As samples of the art of the future all the films explore variations of abstract geometric forms and words. In effect these works could be compared to the illuminated manuscripts of an earlier age. Now typography and design are created at speeds of 100,000 decisions per second, set in motion a step away from "mental movies." Poemfield #2, 3, 4, 5, & 7 are all colorized by Brown and Olvey.

|              |       |       |       |         |
|--------------|-------|-------|-------|---------|
| POEMFIELD #2 | 6min. | Color | Sound | \$15.00 |
| POEMFIELD #5 | 7min. | Color | Sound | \$15.00 |



## DANCE OF THE LOONEY SPOONS (1965)

|     |       |       |        |
|-----|-------|-------|--------|
| B/W | 5min. | Sound | \$7.50 |
|-----|-------|-------|--------|

"An animated and live action fantasy, the loop de loops of tea spoons, forks and table-where ... a parable in the shape of a soup spoon ... conceived as a children's film." -S.V.

## FORM FILM #1

|       |        |       |         |
|-------|--------|-------|---------|
| Color | 10min. | Sound | \$15.00 |
|-------|--------|-------|---------|

A hypnotic dance film of colors, dancers, forms and music all sweeping through the T.V. tube eye, mixed together into a flow of female bodies and colors, a brilliant study of color printing from black and white. Collaboration on the project by Brown and Olvey.

## MANKINDA

|        |       |         |
|--------|-------|---------|
| 10min. | Sound | \$15.00 |
|--------|-------|---------|

An experimental combination of verse and hand-painted images creating graphic as well as verbal excitement. The letters themselves assume an almost ideographic significance. Vanderbeek describes this film as "a visual tunnel, with a poem carved in light upon walls."

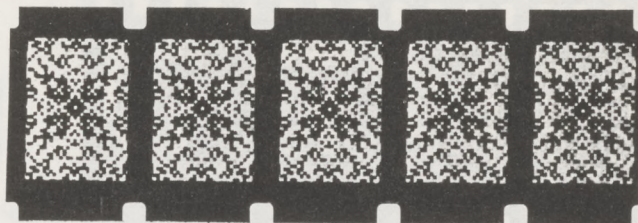
## NEWSREEL OF DREAMS (Part 1 & 2)

|       |       |       |         |
|-------|-------|-------|---------|
| Color | 8min. | Sound | \$15.00 |
|-------|-------|-------|---------|

Dream matrix, history written in lightening image, memory and the T.V. syntax, images flowing and fused together to other images and electronic tapestry of images half seen, sought for, seeking man's dreams, movies as dreams, history as media.



The artist will tell you it is as much a process he is interested in . . . as a result. Art is a process—life is a process—are they the same process? 'so many of the artists became unhappy about this eternal, unyielding quality in their art, and they began to wish their work were more like shoes, more temporary, more human, more able to admit of the possibility of change. The fixed, finished work began to be supplemented by the idea of a work as a process, constantly becoming something else, tentative, allowing more than one interpretation.' Dick Higgins, April 1966



OH

Color 12min. Sound \$18.00

Assassination, falling down, animated drawings from the landscape of memory, mankind falling down, faces within faces, a haunting view of man drawn in brilliant animation graphics.

#### PANELS FOR THE WALLS OF THE WORLD

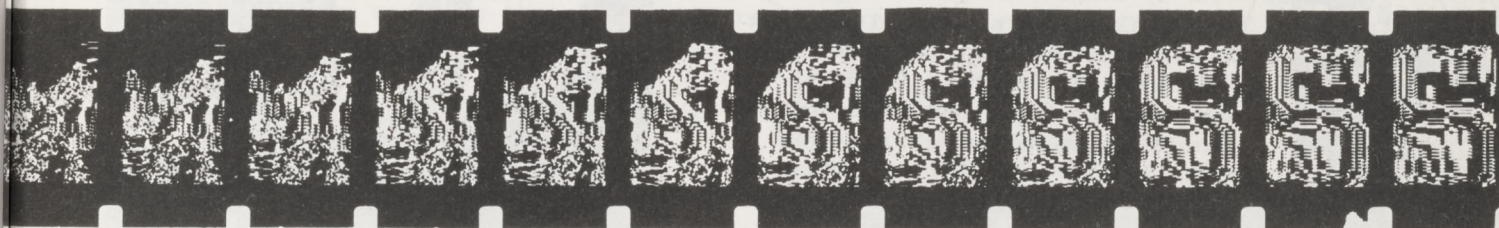
Color 8min. Sound \$12.00

"An experiment in video tape control, an electric collage that mixes the images by way of electronic mattes, superimpositions, and other electronic means of integrating as many as eight separate images onto one screen. A film commissioned by C.B.S. for T.V., it is the first such attempt to examine the almost unlimited graphic and visual possibilities of video tape inter-mix." --S.V.

#### SKULLDUGGERY (1960)

B/W 5min. Sound \$7.50

"Double exposure and other methods are used to include animated collage 'live' newsreel footage, mixing the eye with live scenes and unlive scenes, to jibe at world so-called leaders." --S.V.



#### SPHERICAL SPACE #1

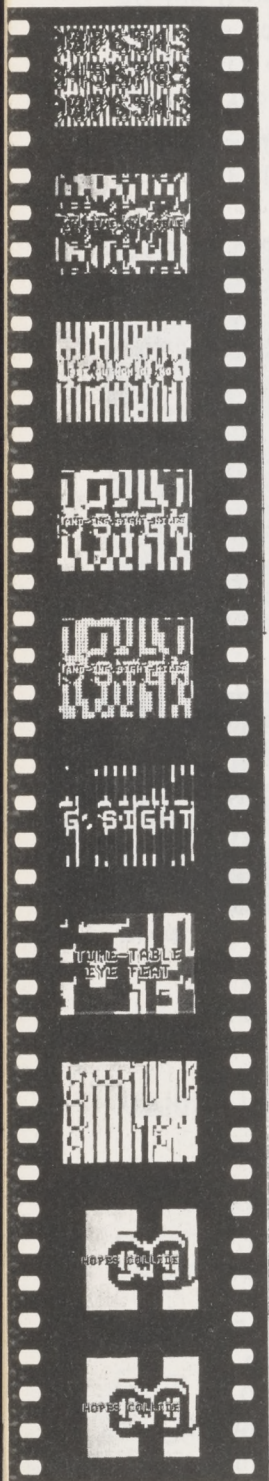
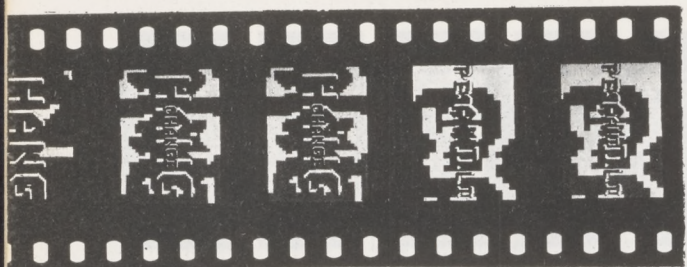
Color 5min. Sound \$7.50

Man does not move in or reach for vanishing one point perspective, he lives on a sphere spinning in orbit. This film is a metaphor of the change of perspective from the 19th century railroad man to 21st century space-man. The nude dancer extends herself and moves through a bending landscape, sky, trees, earth seem to circumnavigate about her. The piece is danced by Elaine Summers.

SUPER-IMPOSITION 15 min. B&W Sound Rental \$15 Sale \$175

Similes of a slippery T.V. bube jettitulate break and supply - a long view of multiple images (Mr. Johnson's war, is it Howard Johnson's or President Johnson's war?) --a long curving view, breakfast with asperin, good grief--or Goodbye-- (Superimposition is a video-tape experiment with multiple images, made while film artist-in-residence at Colgate U.)





life and art...interacting...it is interesting to note that movies and psychoanalysis—are approximately the same age...

there are now more T.V. sets in America than bathtubs. There are more radios in America than people. Although 75 percent of Japanese households have television sets, statistics show only 35 percent have running water and fewer than 10 percent have flush sanitation. Some 40 percent of American children have one or more

WHEEEELS #1 (1959-1965)  
5min.

Sound

\$7.50

A companion piece to WHEEEELS #2, exploring more of the highways and by-ways of 'America on Wheels' with the filmmaker's gentle surgery on the American pop-consciousness very much in evidence.

WILL  
Color

5min.

Sound

\$7.50

Man dance -- hand glance on-off video electromagnetic circumnavigation -- man in space man's foot to the ground -- a color collage of graphics by electronic mixing -- (A video tape electronic collage. All the color has been added to black and white film by electronic means.)

Residence: Gate Hill Co-op, Stony Point, N.Y.  
10980

Phone 914 947-1604

Work address in NYC

c/o Si Fried Productions,

49 West 45th St. 212 PL7- 4424

Born N.Y.C....studied painting and graphics at Cooper Union Art School in NYC 1952, Black Mt. College 1953, Ford Foundation Grant for experimental films 1963-4, Rockefeller Grant for experimental films and studies in non-verbal communication 1967-8. Associate Professor at Columbia University 1963-5 animation and film production. Associate Professor at New York State University at Stony Brook, film project 1967-8. M.I.T. Center for Advanced Visual Studies 1969-70 Fellowship. Associate Professor of Film making University of St. Thomas Media Center, Summer 1968. Associate Professor of Film making University of Washington, Seattle 1968.

Various projects include the construction of the "Movie-Drome" in Stony Point, NY an audio-visual laboratory for simultaneous projection of dance, magic theatre, sound, and film.

Computer-Graphics: the development of images and graphics designed by man-machine dialogue. Animation and new graphics, projection systems, multi-media: integrated information concerts, movie-murals experiments with motion/light/stills/film/magic theatre.





# BEN VAN METER

## HOMEGROWN



Color, 23minutes, Rental \$36. Purchase \$500.

Magic is alive and living in Bolinas. A folkfilm, a personal poem about my family and my town. Includes "Bear-Hunt," "Bolinas 4th of July," "Rummage," "Oilspill," "Horseplay," "Lila's Birthday," and "Benjamin's Bath." Rated "G" by me. Suitable for home, church, school, and film society. A patriotic, devotional homemovie. Completed August 1971.



## KRISHNA'S MARCH TO THE SEA



Color, 11minutes, Rental \$15. Purchase \$250.

Rathyahatra Festival San Francisco 1970. This was an exercise in film form that I set for myself. The Krishna Temple's parade was to proceed through Golden Gate Park to the beach. For weeks ahead of time they had been building three enormous Juggernauts. I wanted to film these magnificent chariots in a unique way so I set up Eclair and Nagra on the Maine Drive of the Park with a good view of both directions. I wanted an unbroken record of the procession, at first small in the distance, gradually growing as it came closer, finally diminishing in size after it had passed by. Things couldn't have worked out better. For some unknown reason they even stopped the largest cart in front of me giving the opportunity to examine it in detail. I was afraid for a minute that they would pause there too long and my 400' roll of film would run out but, they started again and I was able to fulfill my preconception. The film is one 400' shot uncut synch sound with music added to the last part. It first bores, then interests, and finally inspires.

## INTERROGATION

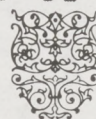


Color, 5minutes, Rental \$9. Purchase \$125.

(From Psyche Patrol) Written and performed by The Congress of Wonders. Hilariously terrifying satire of an interrogation session by the thought police. Tour de force performance by Earl Pillow (who is no longer with them.) Includes monologue beginning "My mind? I never thought about my mind before." Ending with his prayer for deliverance answered by the appearance of Angels of The Lord, complete with animated halos. Rated "G" but it might frighten small children. 1971.



CONGRESS OF WONDERS





# VANMETER

## BOC GING



Color 11minutes, Rental \$12. Purchase \$250.

Boc Ging cavorts before your very eyes. Can you tell which is Boc and which is Bob? Can Bob? Enigmatic surreal fantasy about an artist, his work, and his alter ego. Made with and for Bob Comings Bolinas 1970.

## STEVE MILLER BAND



Color, 6minutes, Rental \$9. Purchase \$125.

Rock film made for the band and their record co. Robert Zagone and I collaborated on this minimovie of Steve and group. Edited to "Hey Little Girl" & "Roll With It." 1968 Awards Bellevue & S.F. Festivals.

## COLORFILM



Color, 9minutes, Rental \$9. Purchase \$200.

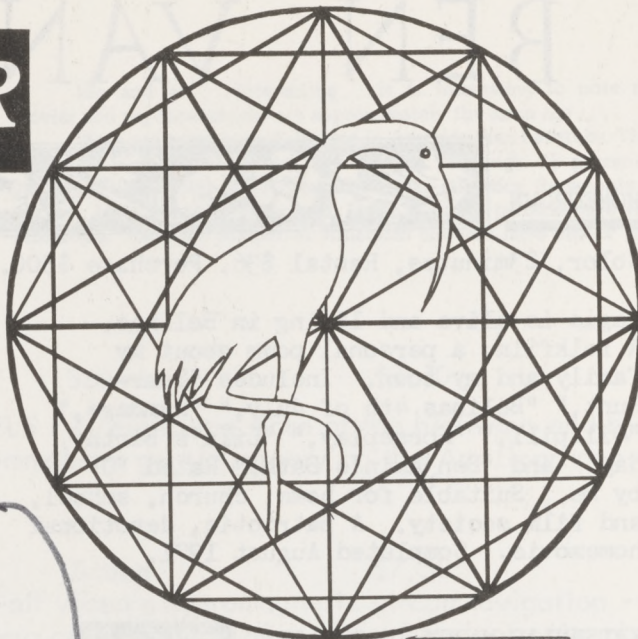
Fast moving, jazzy dance film made with San Francisco Dancer's Workshop people in 1965. Lucie Lewis, Jerry Jump, Annie Hallett, Julia VanMeter, John Graham and an anonymous policeman. First 400' of 16mm color stock I ever had my hands on so, I did everything with it my little old Bolex could handle.

## S.F. TRIPS FESTIVAL, AN OPENING



Color, 9minutes, Rental \$9. Purchase \$200.

Early 1966 the Psychedelic Shop opens on Haight Street displaying Ballard's portrait of Baba. Graham, Jacopetti, Kesey & others hold Trips Festival in Longshoreman's Hall. Largest gathering of Freaks to date. I am present all three nights as is girl I later marry, but we don't meet yet. Kesey and Merry Pranksters serve Koolaid and icecream. I expose my three rolls of ER once each night rewinding in the dark during the day. Sound by similar method. Finished film resembles event from viewpoint of goldfish in Koolaid bowl.



## OLDS-MO-BILE



B&W, 11min. Rental \$12. Pur. \$150.

The title has nothing to do with anything. The film is about my life. 1964 incamera superimpositions of the visual flow around me. I'll always associate this film with these lines from the last page of "Siddhartha:" "He no longer saw the face of his friend Siddhartha. Instead he saw other faces, a long series, a continuous stream of faces-hundreds, thousands, which all came and disappeared and yet all seemed to be there at the same time, which all continually changed and renewed themselves and which were yet all Siddhartha."

## ACID MANTRA or REBIRTH OF A NATION



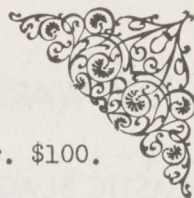
Color, 50min. Rental \$60. Pur \$1000.

1966-68..."an extraordinary work of brute power & epic poetry that partly follows the traditional narrative form of film documentary, partly creates its own form through sheer propulsive momentum that omniverously gathers every image under the sun into the rhythm of an eternal ritual dance." Tom Albright S.F.Chronicle "...a voyage into man's inner consciousness and his desires to live a more integrated, natural existence." Richard Whitehall Open City



# VANMETER

W.D. 10/27/75



## THE NAKED ZODIAC

AQUARIUS 5 min.  
Rental \$9.  
Purchase \$100.

CAPRICORN 6 min.  
Rental \$9  
Purchase \$110.

SAGITTARIUS  
(Not Available)

SCORPIO 11 min.  
Rental \$15  
Purchase \$250

LIBRA 6 min.  
Rental \$9.  
Purchase \$110.

PISCES 5 min. Rental \$9. Pur. \$100.

ARIES (Not Available)

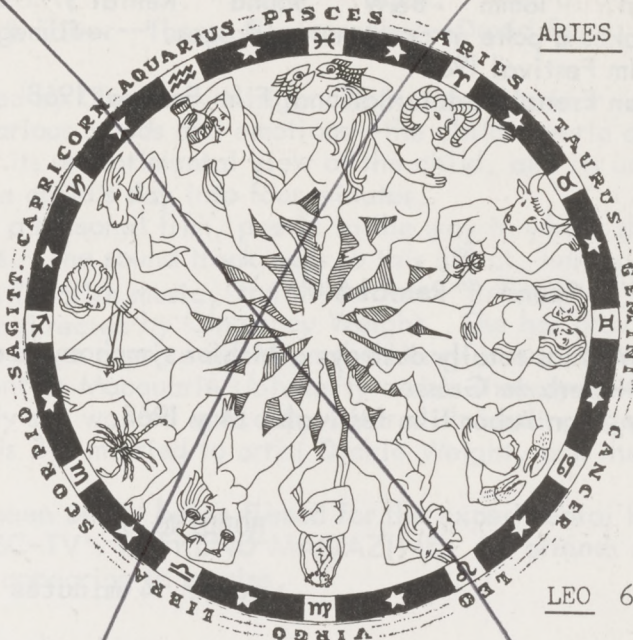
TAURUS 10 min.  
Rental \$15  
Purchase \$225.

GEMINI 6 min.  
Rental \$9.  
Purchase \$110.

CANCER 5 min.  
Rental \$9.  
Purchase \$100.

LEO 6 min. Rental \$9.  
Purchase \$110.

VIRGO 11min. Rental \$15.  
Purchase \$230.



Astrological figure and character studies in the nudie genre'. Originally an 80min. work in 12 parts each featuring a different young lady. I have divided the film into twelve separate short films and am offering ten of those for exhibition this year. All segments of The Naked Zodiac use complete nudity. Some are more erotic in content than others. Scorpio is the only explicitly sexual scene, although Libra and Virgo seem to arouse a good deal of p-----t interest. None are hardcore porno and no over-lit clinical photography is used. These films are most suitable for a college age audience, perhaps used as a serial (in any order) on a continuing film series. My favorite reviewer's comment about THE NAKED ZODIAC is the following:

"VanMeter has a Rubensque appreciation of flesh."

Stanley Eichelbaum S.F. Examiner

## VIVID COLOR 3D NUDE MODELS

Color 15 min. Rental \$15 Purchase \$300.

Colored lights and lovely ladies.  
Snatches of great beauty.



## THREE OLD NUDIES

B&W Silent 9 min. Rental \$9. Purchase \$110.

This is a found film vintage about 1925?  
Includes THE FIVE BARES, SHE PUT HER FOOT  
IN IT, & PEEKING TOM. Very innocent and  
amusing.





## JUDY WARDWELL

PLASTIC BLAG 7 min. 16mm B&W Sound Rental \$7  
"PLASTIC BLAG takes a poke at consumer packages." --film magazine  
Prize, Foothill Film Festival 1968  
Special Award, San Francisco International Film Festival 1968

## RUSS WATKINS

FLY 10 min. B&W Sound Rental \$10  
A real nightmare.  
"In ten minutes, Watkins totally destroys a Mahler symphony and everybody's mind.  
True insanity for all." --Herb de Grasse  
Shown at Berkeley, Ann Arbor film festivals, May 1968.

## BILL WEES

### WINTER EPITAPH: FOR MICHAEL FUREY

color 6 minutes silent (16 fps) \$5.00

Inspired by James Joyce's story "The Dead," the film in no sense tries to re-interpret the story. It offers a filmic epitaph for the non-existent grave of the fictional Michael Furey. It presents personal impressions created by many wintry afternoons of filming in a snowy cemetery. The textures, forms and colors of the scene are rearranged by over- and under exposure, quick-cutting, almost continuous camera movement, and super-imposition. A quiet film.

### HOLDING ON

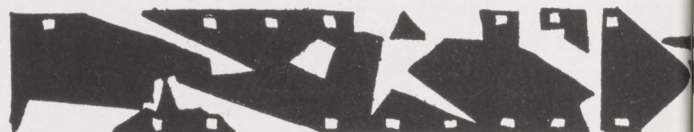
color 4 minutes sound \$5.00

An Imagist cine-poem, juxtaposing country and city--a few images of each environment, in which the treatment of time (length of shots) and space (focus, perspective, position and superimposition of images) evokes further references to staying and leaving, experiencing and remembering, living and feeling the movement toward dying. The sound track juxtaposes sound environments drawn from St. Catherine St. and the Métro in Montréal, from "The Art of the Fugue", city blues, jazz, and silence.

### QUICK SHADOWS

B&W 3½ minutes sound \$5.00

Totally abstract, aggressive relationships of light and dark. . . black leader bleached, except where covered by pieces of masking tape, to create edges and texture like a woodcut, forms like a vorticist design of Wyndham Lewis put into motion.





## CLEMENCY WEIGHT

TOBIAS ICARUS AGE FOUR 4 min. B&W Sound Rental \$4

Credits: Producer & Editor--Thoms; Photographer--David Perry; Writer & Director--Weight.

Written and directed by Clemency Weight, it features her four year old son Toby. The film shows Toby in various moods and emotions--the child's world as seen by adults. But the film is unusual in its unsentimental view of the child, and its unrealistic quick-cutting which condenses a child's day into four minutes.

TOBIAS ICARUS is a personal film, poetic in the way in which the mind of the director builds the images. The sound track adds to this effect, mixing Mrs. Weight's reminiscences with Toby's favorite music, the theme from "BATMAN."

This is the first film directed by Clemency Weight. She has previously appeared in two underground films, and was a prizewinner in the Henry Lawson Poetry Competition in 1967. She is now a student at Macquarie University and is literary editor of the student paper ARENA. Previously she worked as a copywriter with leading agencies, before resuming her studies. She is 24, married to artist Dickie Weight, and they live, with Toby, at Milsons Point.

Toby was recently seen on TV being filmed for the experimental feature MARINETTI which was featured on ABC-TV's WEEKEND MAGAZINE. He attends nursery school at North Sydney, and likes appearing in movies.

## PETER WEINER

BUMBLE BIRD 2-1/2 min. 16mm Color Sound Rental \$5

Intended to be a political cartoon using graphic techniques.

Also available from Center Cinema Coop, Chicago and Film-Makers' Coop, N.Y.

DANCE OF LOVE 4 min. 16mm B&W Sound Rental \$8

A story of love and life. An animation guaranteed to turn you on.

Also available from Center Cinema Coop, N.Y. Film-Makers' Coop,

KNOSE JOB 17 min. 16mm B&W Sound Rental \$30

Actors: Barbara Branner, Sanford and Sandra Branner, Richard Kwanitzsky, Jerry Anderson. Music track played by Egon Weiner.

A satire of middle-class values and institutions, and professions which cater to them. A woman under social and personal pressure wrestles with a question. Her psychological state is explored as well as all aspects of the problem. A solution is suggested, but not given.

BRAVE NEW WORLD 2 min. 16mm B&W Sound Rental \$4

Other Distribution: Filmmaker's Coop, N.Y., Center Cinema Coop, Chicago, and filmmaker.

A title designed to set a mood. A glorious cast. Hollywood's best.

RAMSEY 3-1/2 min. 16mm B&W Sound Rental \$5

Other Distribution: Film-maker's Coop, N.Y., Center Cinema Coop, Chicago.

A hard day's night with the trio.



## HARRY WEISBURD

PENTAGON PROTEST 15 min. 16mm B&W Sound Rental \$10

A documentary of the protest at the Pentagon. The film is dominated by a speech of vital importance given by Dick Gregory at the Pentagon. A speech that should be heard not only by the marchers who were at the Pentagon, but by all of America.

Also available from N. Y. Film-Makers' Coop.

SATURDAY: 4/15/67 27 min. 16mm B&W Sound Rental \$15

A documentary of the first massive rally and demonstration for peace and against the war in Vietnam held in New York City. The statement made by the film is anti-war, however, to many perhaps, the statement is not anti-war enough in its presentation. This may be true, relative to other anti-Vietnam films. SATURDAY 4/15/67 is both a particular documentary of a specific march and a universal statement about all violence, wars and marches.

ERANA 12 min. Color Sound Rental \$12

A film poem of woman as earth-goddess. The nude female form counterpoints a surreal landscape.

THE PARTY 4 min. Color Sound Rental \$5

An animated collage film. Photographs are collaged and animated to produce a unique party conversation of the New People.

## RUTH WEISS

THE BRINK 40 min. B&W Sound Rental \$40

poem, narration, direction: ruth weiss

camera: paul beattie

sound: bill spencer

### THE BRINK

the caterpillar is a phase  
in the development of the butterfly.  
it can crawl to the brink  
but it cannot yet fly.

the human being in his complexity  
moves toward completion  
through the many doubled selves  
all stranger and familiar

moves through toward completion as lovers  
and the he & she fearing love as completion  
call forth all interference

this until the simple point of contact  
where the butterfly is possible

ruth weiss



## FRED WELLINGTON

BLOWING 10:22 min. Color Sound Rental \$15

Credits: Film--Fred Wellington; Tenor Sax--Ronald Bladen; Drums--David Weinrib; Alto Sax and trumpet--Phillip Wofford.

Three artist-musicians play extended form hard jazz in a New York City loft session. The film expresses some of my feelings about jazz, New York and myself at that time.

JUDY LEHTIMEN--NEW YORK CITY--1967 (1967) 6 min. Color Sound Rental \$9

Credits: Film--Fred Wellington; music--Mel Edwards; Facilities--Movie Subscription Group.

Trieste Film Festival--1968.

A portrait set in the desolation desert of Manhattan.

WHAT ARE YOU THINKING, DADDY? (1967) 1 min. Color Silent Rental \$4

Credits: Film--Fred Wellington; still photography-- Fred Wellington, Margot Wellington, Terres des Hommes.

Other Distribution: Film Makers Cooperative---N.Y.C.

A protest against the Vietnamese War. Made for and part of the Film Maker's College, Protest by Artists and Writers, New York City, 1967.

ANDY WARHOL 18 min. B&W Silent Rental \$15

Credits: Still photograph--Gretchen Berg.

A documentary.

## FRED WELLINGTON AND ROBERT MITCHELL

THE THREE SAGES OF BALLY BUNION (1963) 5 min. Color Sound Rental \$7.50

Credits: story, graphics and narration--Robert Mitchell; production, animation planning and photography--Fred Wellington; piano--Gabriella Mitchell; slide whistle and sound--Sam Weiss.

Other Distribution: Film Makers Cooperative--New York City.

International Animation Show--Museum of Modern Art--New York City, 1967.

An Irish Fable that is for both children and adults (us).

## DON WETHERWAX

ANON: THE TIME ELEMENT 28 min. 16mm Color Sound\* Rental \$28

\*Can be run sound or silent.

Credits: Doug Johnston, Bruce Bishop, Corrine Newman, Kurt Newman, Jon Newman, Eric Newman. Images by Frank Porpat.

A young man's surrealistic search through past and present hang-ups - in a void of time. This is a first film.

ANOTHER DIMENSION 6-1/2 min. Color Silent 24fps. Rental \$7

The dimension entered as an artist creates.



## UP AND ATOM by DOUG WENDT

an erotic and somewhat graphic  
illustration of staying power  
starring Gypsy Rose-3 min-  
color- \$6-- ann arbour &  
cinema 12 Tours 1971-sound

## TIME OFFED by DOUG WENDT

Along the daily grind, nose ground stones  
masquerade and tighten belts to afford  
misspent leisure time? i dent a tee cry sis;  
go to work and get off. -B&W- 13min- \$18-sound  
1971 SFAI Fest. 4th

## NEAL WHITE

PUTTING THE BABIES BACK (Part II) 5 min. B&W Sound Rental \$12

Credits: Written, directed and photographed by Neal White; Character-Walter Scheibel. Sync Sound recordist -- Susan Felter.

Other Distribution: NSA

Winner First Place, 5th National Student Film Festival, 1970.

EGGTIMER 5 min. B&W Sound Rental \$12 *\$20*

Credits: Man--Eric Foss; Camera--Mike Abbey; Devised, directed, edited by Neal White.

A man appears naked from a mirage on a railroad track in the desert. Lying down, he masturbates until a train mows him over. He comes as he goes.

LITTLE WHITE LIES MY MOTHER CALLED THEM WHEN WE PULLED THE WOOL OVER MY FATHER'S EYES 5-1/2 min. B&W Sound Rental \$12 *\$20*

Credits: Director--Neal White; Cast--Rush White; Camera--Neil Reichline; Sound--Andy Reichline.

An ethnographic musical-comedy featuring a 60-year-old Delta Blues singer.

## MICHAEL WIESE

THE GIFT 2-1/4 min. 16mm B&W Sound Rental \$3 *withdrawn 9/75*

Commendation in the 1966 Wellesley Film Festival. Filmed in Rochester, New York.  
A simple desire fulfilled.



*Withdraw*

LUV 4-1/2 min. 16mm Color Sound Rental \$5  
1966 San Francisco Film Festival.  
A round-about thing about us.

TREE 2-1/2 min. 16mm Color Silent Rental \$4  
...for psychedelic interpretation.

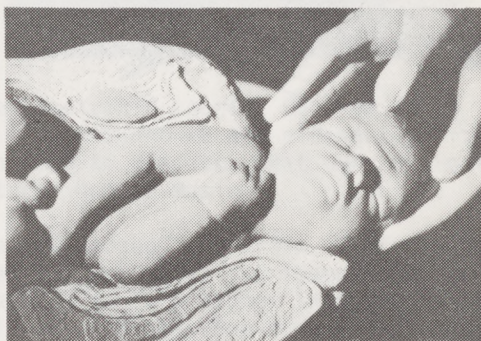
## WILLIAM T. WILEY

MAN'S NATURE 30 min. Color Sound Rental \$40

## LLOYD WILLIAMS

TWO IMAGES FOR A COMPUTER PIECE  
(WITH AN INTERLUDE) 10min. 16mm  
color-sound- Rental \$15.00  
Created for the Whitney Museum  
Composers' Showcase

Misty, watery stages of human embryonic growth, from fertilization to delivery of the human child.  
Interlude of destruction.  
Score created with "Music V" sound synthesizer developed by Dr. Max Mathews of Bell Telephone Lab. During the final stages of composition Dr. Ussachevsky further modified computer generated and non-electronic sound materials at the Columbia-Princeton Electronic Music Studio.



TWO Together  
JABBERWOCK, & OPUS #5, 10min.

16mm color/sound Rental \$15.00

Jabberwock from the poem by Carroll  
Silver Medallion, Cannes, '58  
Combined Live action & Animation.

Opus #5...Images project a mood of nightmare terrors at once indefinable and affecting. Hallucinations creating a totality of effect which won the film the Judges' Prize  
-Midwest Film Festival, 1962







## URSULA

URSULA 13min. 16mm color/sound

Rental \$15.00

Gold Medallion, Best-Scripted Film  
Cannes, Best Special Effects for  
Sustained Horror, 1961

A Child's decay into total insanity  
caused by tortures of an unloving  
mother. Not to be seen before bed-time.

WIPES 1 1/4 min. 16mm color/sound

Rental \$4.50

First Prize, Canyon Cinema Festival  
1964. "A jigger of pure visual tonic;  
A program de-lightener. Bright colors  
and lively music, it's fast - fast - fast.

## CREATION

1 1/2 minutes-16mm color, sound  
Rental \$4.50

Designed by Lloyd Williams  
and Phillip Weiner

A return to satirical humour. More  
directed at radio and Television  
commercials than at religion, it  
manages to point up Man's blind belief  
in the truth of both.

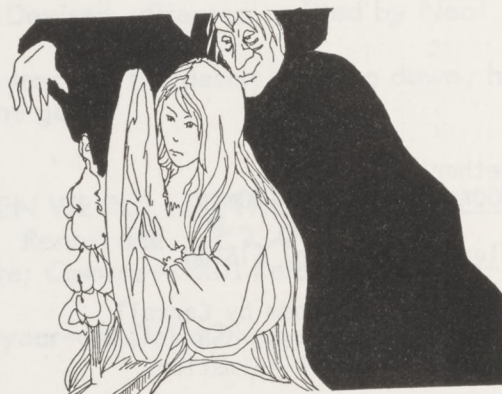
Special Commendation, Foothill College  
Film-Maker's Festival.

RAPUNZEL-A PRESENTATION 13min. 16mm

B/W Sound. Illustrations by Phillip  
Weiner

A new adaptation of the story by Grimm of  
a girl held prisoner in a tower by a  
witch with strange tendencies.

RAPUNZEL- Lloyd Williams





## "LINE OF APOGEE"

"...This is an extremely surrealistic abstract film about the psychological influences which shaped the life of a young man with latent (or possibly overt) homosexual tendencies, who in later life becomes an astronomer. It is visualized as if through the old astronomer's telescope, seeing his past while peering into the cosmos.

A blue Buddha dissolves into a large grey Teddy Bear which begins crying. A little girl stabs a pig and pulls out a baby doll. A little boy buries some Cheerios and then urinates on the grave. Sixty white gloves run across a floor, and later appear floating in a pond around a large glass bowl in which a nude boy is curled in a foetus position. Bits of broken plaster assemble themselves into a bust of Dante. An egg cracks and dozens of gobular marbles pour out, spewing and dissolving. At a wedding, the bridegroom steps on an egg and hundreds of spiders crawl from beneath his shoe. In bed with his wife, he kisses her and she becomes a succession of men with whom he apparently has had affairs. He prowls nude through a cave like a prehistoric man.

This skeletal description does not begin to communicate the weird spell that "Line of Apogee" weaves on an audience. It is 45 of the most compact minutes you'll ever spend using your eyes and ears. And this surrealistic spell is no less powerful for the sound than the sight. The incredible soundtrack was composed by Vladimir Ussachevsky, founder of the Columbia-Princeton Electronic Music Laboratory, a pioneer in electronic and synthesizer composition.

Ussachevsky's score for "Line of Apogee" consists of whirring-electronic drones dissolving into windstorms; Gregorian chants which phase into eerie tweetering pitches; women's laughter which becomes sobbing which fades into a collage of fantastic electronic sounds.

There is something open and suggestive something compatible, familiar--about



pure electronic sound. We live in it and with it, and we are pleasantly surprised to discover that our environment can become music.

"Line of Apogee" is a film of psychological imagery; that is, images and sounds assembled in such manner that the juxtapositions between them create their own sort of intangible "continuity," carrying the viewer forward on a narrative line of pure emotion rather than dramatic ideas. There is no "story" in "Line of Apogee," yet it hypnotizes and enchants as few traditional films can. And a great many of the images are so powerful in themselves that they remain indelibly in the mind's eye long after."

... GENE YOUNGBLOOD LOS ANGELES FREE PRESS

### Line of Apogee

U.S.A. 1967

Source, Production, Direction, Script,  
Editing: Lloyd Michael Williams.  
Photography: Joseph Marzano,  
Harold Naiderman, Lloyd M.  
Williams. Music: Vladimir Ussachevsky.  
Leading Players: Charles Braun,  
Richard Denby, Beverley Baum, Anthony Coll,  
Anne Linden, Harold Naiderman, Lloyd  
M. Williams. 16 mm.  
Colour/Black and White. 46 mins.  
Rental \$80.00



## AL WONG

I LOVED HER 21 min. B&W Sound Rental \$30

The film is about a person I once loved, the hang-ups she had, and my own hang-ups; it took three years in making.

ENVIRONMENT 12 min. B&W/Color Sound Rental \$12

Shown: Ann Arbor, Los Altos, Expo '67.

Ivan Majdrakoff had a one man show at the Arleigh Gallery in San Francisco. In addition to Assemblage-Construction pieces, all five senses were explored. Rather than a film "of" the room it is a film "off" of the exhibit.

69¢ A LB. 12 min. B&W Sound Rental \$15

The objective of 69¢ A LB. is to show man's fantasy on how he sees the ideal woman of his dream turn into a nightmare of reality and through realization he falls into a fantasy again and again.

Film has been shown at the 1970 Ann Arbor and Mike Getz Tour, 1970 Foot Hill and 1970 Monterey Film Festival.

TEA FOR TWO 5 min. B&W Sound Rental \$10

The objective is to show myself visiting myself, and then showing the frustration of loneliness, by trying to be with myself.

Credits: Ursula.

PORTRAIT OF IVAN MAJDRAKOFF - 9 min. B&W/Color Rental \$9.00

PORTRAIT OF IVAN is a film of a friend, artist and teacher at the San Francisco Art Institute whom I have known for five years. It shows nine minutes of personal madness in Ivan's daily life.

## HERMAN WUYTS

DE OVERKANT 10 min. B&W Sound Rental \$10

Credits: Scenario, direction, editing--Herman Wuyts; Camera--Guy Fischler; Music--Freddy DeVreene.

Benelusc Filmfestival--special prize of the jury. Awarded in Bergamo Film Festival. Awarded in the Chicago Film Festival.

## JUD YALKUT

"D.M.T." (1966) 3 min. 16mm Color Sound Rental \$7

Credits: Slides by Jackie Cassen, choreography by Mary McKay and danced by her, with the voice of Ralph Metzner reading a "Psychedelic Prayer" of Timothy Leary's.

Filmic translation of the first multi-media presentation of Jackie Cassen and Rudi Stern, originally presented at the Bridge Theater in New York in the spring of 1966.

Also available from Creative Film Society, Van Nuys, California.



TURN TURN TURN 10 min. 16mm Color Sound Rental \$20

Sound by USCO.

A kinetic alchemy of the light and electronic works of Nicholas Schoffer, Julio Le Parc, USCO, and Nam June Paik. An experiment in McLuhan's "the medium is the message" and inter-media translation.

As well as in one-man shows, at the Bridge and Gate Theatres in New York and Channel 13, NET, New York.

DIFFRACTION FILM 10 min. 16mm Color Silent\* Rental \$15

\*Run at 24 fps

A light "trip", and evocation of the sun as kaleidoscopic father of all vision. Originally premiered as an integral section of USCO's "Hubbub" and "We Are All One" multi-channel media-mix shows at Canyon Cinema, S.F., L.S.D. Conference, MIT, RISD, Film-makers' Cinematheque, numerous other universities.

Featured also at the Bridge Theatre and in one-man shows (Bard, City College, University of California, Canyon Cinema).

"...this sensuous sea of color, motion, and light that seems to surround us completely and we swim in it almost bodily and it is like going through the most fantastic dream."

--Jonas Mekas, VILLAGE VOICE, writing about USCO performance featuring "Diffraction Film."

US DOWN BY THE RIVERSIDE (1966) 3 min. 16mm Color Sound Rental \$6

USCO lights, Beatles' sound.

A visionary translation of the USCO environmental exhibition at the Riverside Museum, New York, in May-June 1966.

Shown at the Film-Makers' Cinematheque, the Bridge Theater, the 2nd Tokyo Underground Film Festival, the Ann Arbor Festival and NET-TV.

"...the Finch College Projected Art Show was historically comprehensive--from the early surrealist and abstract films to the most contemporary film environments... Particularly noteworthy are the USCO films from USCO's multi-media show at the Riverside Museum, Summer 1966: US DOWN BY THE RIVERSIDE and TURN TURN TURN, a film of the eye-shattering, flashing, rotating light sculpture programmed by USCO to turn turn turn the popular song into a rich electronic fugue on the word NOW: Let's take the OW out of Now; Let's take the No out of Now." --Judith Shatnoff, FILM QUARTERLY

CLARENCE 10 min. 16mm Color Sound Rental \$18

Credits: with Clarence Schmidt/music by Mel Lyman, the song "Simple Boy" performed by the Lyman family with Jim Kewskin, and with the voice of Clarence Schmidt.

A homage to the forty-five year devotion to the transmutation of "junk" into an environment of beauty and love by Clarence Schmidt, folk artist-builder, in Woodstock, New York. His sculpture-garden-house has been called by Henry Geldzahler (the Metropolitan Museum) and Lawrence Alloway (former director of the Guggenheim Museum) "a masterpiece of American folk art." The film included some of the only footage taken of Clarence living within the seven-story interior of his creation, which was tragically gutted by an electrical fire in the winter of 1967-8.

Selected for the "Personal Cinema" series, the 1968 New York Film Festival.

All films also available from N. Y. Film-Makers' Coop.



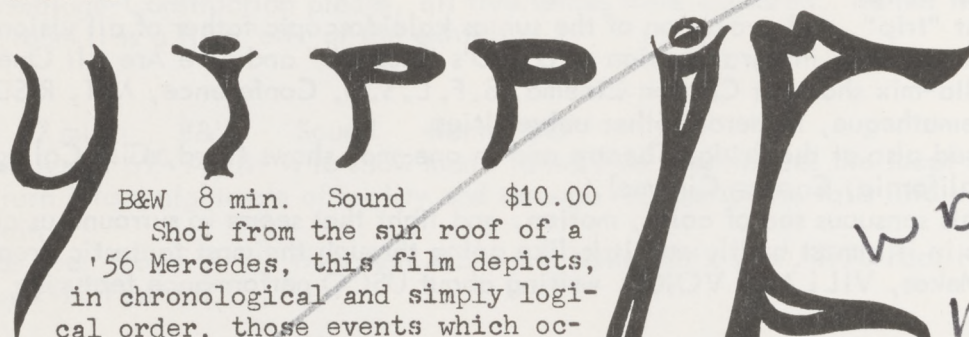
BEATLES ELECTRONIQUES 2-1/2 min. 16mm B&W Sound Rental \$6

Credits: Sound track "Four Loops" Electronic synthesis by Ken Werner.

BEATLES ELECTRONIQUES by JUD YALKUT AND NAM JUNE PAIK

One of a series of collaborations between an independent filmmaker and an electronic artist and composer in the realm of experimental television and videotape films, in which cathode-ray tube generated images of popular figures are transmuted into the metaphysical and the abstract. Presented on several concert tours throughout the United States and at the Nam June Paik-Charlotte Moorman Concert at Town Hall, New York, in 1968.

## CONRAD YOUNG



B&W 8 min. Sound \$10.00

Shot from the sun roof of a '56 Mercedes, this film depicts, in chronological and simply logical order, those events which occurred when the Yippies staged an "Invasion" of the quiet, rich town of La Jolla, California, June 1870.

This film documents joy as well as the inevitable trials to which the free spirit is subjected.

Despite the fact that it only shows fun, violence, nudity, anger and joy in modest quantities, a giant, big, "YIPPIE" has swelled up inside all the people who have seen this film.

Film by Conrad Young

## JOHN ZUKOWSKI

SARAH AND SIOBHAN 15 min. 16mm B&W Sound Rental

Film showing 2-three year old children in conversation, as they interact. Some drama, some humor, all life.

## JOHN ZUKOWSKI AND JEFF RESNICK

LANDMARK SPIRITUAL TEMPLE 20 min. 16mm B&W Sound Rental

Credits: Jeff Resnick, Director; John Zukowski, Photography; Nelson Stoll, Sound; and Landmark Spiritual Church.

Documentary of a black storefront church, with some really good music that can give you the feeling. Shown on NET Television.



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Some drama,

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o S.g.o.v.  
rec'd 6/72



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| 10  | CLASSICAL OF THE CLASSICAL CLASS OF 18, John Constantine | 4:45  |
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| 12  | COMING OF SPRING, John Constantine                       | 4:55  |
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| 54  | COMING OF SPRING, John Constantine                       | 8:25  |
| 55  | COMING OF SPRING, John Constantine                       | 8:30  |
| 56  | COMING OF SPRING, John Constantine                       | 8:35  |
| 57  | COMING OF SPRING, John Constantine                       | 8:40  |
| 58  | COMING OF SPRING, John Constantine                       | 8:45  |
| 59  | COMING OF SPRING, John Constantine                       | 8:50  |
| 60  | COMING OF SPRING, John Constantine                       | 8:55  |
| 61  | COMING OF SPRING, John Constantine                       | 9:00  |
| 62  | COMING OF SPRING, John Constantine                       | 9:05  |
| 63  | COMING OF SPRING, John Constantine                       | 9:10  |
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| 73  | COMING OF SPRING, John Constantine                       | 10:00 |
| 74  | COMING OF SPRING, John Constantine                       | 10:05 |
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| 97  | COMING OF SPRING, John Constantine                       | 12:00 |
| 98  | COMING OF SPRING, John Constantine                       | 12:05 |
| 99  | COMING OF SPRING, John Constantine                       | 12:10 |
| 100 | COMING OF SPRING, John Constantine                       | 12:15 |



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